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A Structuralist Examination of the Origins of the Mra Mytheme and its Function in the Narrative of the Dàoxíng Bǐ Jīng, the Earliest Complete Recension of the Aashasrik-prajñā-pramitā-śāstra.

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**A Structuralist Examination of the Origins of the
Māra Mytheme and its Function in the Narrative of
the *Dàoxíng Bōrě Jīng*, the Earliest Complete Recension
of the *Aṣṭasāhasrikā-prajñā-pāramitā-sūtra*.**

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Abstract

By comparing the instances of the Māra mytheme in the narratives of the *prajñā-pāramitā-sūtras* with those found in non-Mahayana texts, this thesis explores how this vitally important persona, one central to the narrative account of the bodhisattva quest for awakening, developed from earlier mythic prototypes. Pali sources identify a number of alternative identities for Māra the most significant of which being Namuci, an *asura* who took control over the mind of Indra. Using linguistic ideas originally developed by Saussure, the storylines of the Māra and Namuci myths can be reduced to a simple, common narrative statement or syntagm. Adopting this approach demonstrates how apparently new narratives can be derived through the application of paradigmatic changes within that syntagm. Furthermore, drawing upon the findings of historical linguistics, it was possible to interpolate potential Proto-Indian-European origins for the Māra mytheme. Rather than supporting the traditionally accepted view of Māra as an allegory for death, this enabled the signification of the actual name Māra to be seen as pointing towards a ‘grinding-away’ or oppression of the mind. This was achieved by relating the Māra of Buddhist mythology with the mare-hag common to a number of Indo-European folklores. Support for this argument is also found in Pali narratives which depict Māra entering the thoughts of others engaged in meditation during the night in order to induce feelings of fear and uncertainty. Finally, based upon these findings, it was possible to scrutinize the narrative and nested tales of the *Aṣṭasāhasrikā-prajñā-pāramitā-sūtra* in its earliest recension, the *Dàoxíng Bōrě Jīng*, and identify how the original Māra myth underwent structured, paradigmatic modifications that reflect a bodhisattva’s progress towards final awakening.

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Academically, I must express my deep gratitude for the support of my supervisor, Professor Yao Xinzhong. His steady encouragement and guidance has kept me focused on the task at hand and has been invaluable, helping me through the difficult task of working through the vast ocean of ideas and issues surrounding the creation of the source texts studied. My second supervisor, Dr Wang Youxuan also receives my deepest thanks for providing insights into some of the more subtle aspects of critical theory drawn upon in order to complete this research.

Finally, I must express my sincerest thanks to my wife Lucy and daughters Jane and Georgia who have not only tolerated the extensive periods of time in which I have been absorbed in my books and texts, but have been sources of constant emotional support and encouragement.

*Dedicated to my own kalyāṇa-mitra,
the Venerable Lama Chime Rimpoche.*

Contents

Abbreviations	7
Introduction	11
Methodology	13
Meaning, Structure and Language	15
Chapter Overview	22
1 The <i>Dàoxíng Bōrě Jīng</i>	24
1.1) Narrative Summary of the <i>Dàoxíng Bōrě Jīng</i>	27
1.2) Dramatis Personae	39
1.3) Personalities Discussed but not Present at Gṛdhrakūṭa	45
1.4) Anonymous Groups and their Progression on the Path	48
1.5) Illusion, Miracle and Mind Control	53
1.6) Conclusions	65
2 Māra Pāpīmā	67
2.1) Textual Origins	67
2.2) Māra, from Deva to Demon	103
2.3) Conclusions	107
3 Māra in the <i>Dàoxíng</i>	108
3.1) Māra's Work: to Destroy the Transmission	112
3.2) Māra Temptations and the Bodhisattva Path	140
3.3) The Avaivartika Temptations	145
3.4) Pride and Haughtiness, Narratives and Origins of a Potential Backstory	150
3.5) Signs of Māra's Defeat	157
3.6) Māra in the Tale of Sadāprarudita Bodhisattva	158
3.7) The Inclusion of Māra in Other Contexts	170
3.8) Conclusions	173
4 Overcoming Māra: the <i>Upāya-kausālya</i> of the <i>Kalyāṇa-mitra</i>	175
4.1) Going Beyond	175
4.2) The Great Dharma is the Great Method	177

4.3) Conclusions	188
5 Samādhi as Depicted in the <i>Dàoxíng</i>	189
5.1) Some Features of the Śrāvaka Practice of <i>Samādhi</i>	190
5.2) The <i>Dàoxíng</i> Description of <i>Samādhi</i>	191
5.3) Conclusions	210
6 The Path to Awakening	211
6.1) The Language of the Path	211
6.2) The Travellers on the Path	213
6.3) Paradigmatic Changes in the Idea of the Spiritual Journey	226
6.4) Going Beyond the Grounds and Path of the Arhat	230
6.5) Māra Encounters and the Stages of the Path	232
6.6) The Depiction of the Path In the Tale of Sadāprarudita	235
6.7) Conclusions	242
7 Conclusions	244
Appendices	247
Chapter 9. The Remedy - Awakening to Māra	248
Chapter 17. Taking Up Space	261
Chapter 19. Good Friends	268
Chapter 28. Sadāprarudita Bodhisattva	279
Chapter 29. Dharmodgata Bodhisattva	304
Bibliography	328

Abbreviations

AA	Manorathapūraṇi Aṅgutarra
AN	Aṅuttara Nikāya
Ap	Apadāna
BuA	Buddhavaṃsa-aṭṭhakathā
Dhp	Dhammapada
DhSA	Atthasālinī
DA	Sumaṅgala Valāsinī
DN	Dīgha Nikāya
Iti	Itivuttaka
J	Jataka
KN	Khuddaka Nikāya
MA	Papañca Sūdanī, Majjhima Commentary
MN	Majjhima Nikāya
Mtu	Mahāvastu
SA	Sāratthappakāsinī, Saṃyutta Commentary
SN	Saṃyutta Nikāya
Snp	Sutta Nipāta
Thag	Theragatha
Thig	Therigatha
Ud	Udāna
Vin	Vinaya Piṭaka
T	Taishō Shinshū Daizōkyō 大正新脩大藏經 (online Version, http://www.cbeta.org)
DA	長阿含經 Dīrgha Āgama (T 1)
EA	增一阿含經 Ekottara Āgama (T 125)
MA	中阿含經 Madhyama Āgama (T 26)
SA	雜阿含經 Saṃyukta Āgama (T 99)
SA2	別譯雜阿含經 Saṃyukta Āgama -Alternative Translation (T 100)

<i>Chāojīng</i>	般若抄經 (T 226)
<i>Dàbōrě</i>	大般若波羅蜜經 (T 220)
<i>Dà míngdù</i>	大明度經 (T 225)
<i>Dàoxíng</i>	道行般若波羅蜜經 (T 224)
<i>Xiǎopǐn</i>	小品般若波羅蜜 (T 227)
<i>Dàzhìdùlùn</i>	大智度論 (T 1509)

RV	Ṛgveda
AV	Atharvaveda
TS	Taittirīya saṃhitā (Yajurveda)
MS	Manusmṛti

OED	Oxford English Dictionary (online version, http://www.oed.com)
CED	Collins English Dictionary (online version, http://www.collinsdictionary.com)

Italicization and Bracketed References

Current English words of Sanskrit or Pali origins are given without diacritics spelt according to the *Collins Shorter English dictionary* (CED). Unless specified, numbers in round brackets, e.g. (434a02), denote line references in the *Taishō Shinshū Daizōkyō* whereas those in square brackets, e.g. [MK14] refer to items in tables.

Āgamas in Chinese Translation

References for Chinese and Pali text correspondences obtained from the *Suttacentral* database for early Buddhist texts, translations, and parallels (<http://suttacentral.net>).

List of Figures

Figure 1: Two dimensional synchronic syntagm.	20
Figure 2: Three dimensional diachronic syntagmatic space.	21
Figure 3: From Namuci to Māra.	94
Figure 4: Yama and Māra.	100
Figure 5: Temptation and trickery.	162
Figure 6: Māra and the kalyāṇa-mitra.	186
Figure 7: The good and bad teachers.	187
Figure 8: Metaphors for the process of change and development.	228
Figure 9: Processes of change and development and the notion of the path.	229
Figure 10: Approaches of Māra and stages of the path.	234
Figure 11: Elements of the path as narratemes in the tale of Sadāprarudita.	238

List of Tables

Table 1: Powers of the Buddha, Māra and the bodhisattva.	56
Table 2: References to dreams and dreaming.	62
Table 3: Visions and apparitions.	64
Table 4: Similes of dreams and illusions.	65
Table 5: The five classifications of Māra.	67
Table 6: Verses containing rain imagery in the Theragatha and Therigatha.	84
Table 7: Binomes employing the character <i>mó</i> 魔.	104
Table 8: The thirty-five Māra temptations of the aspiring bodhisattva.	115
Table 9: <i>Avaivartika</i> temptations -1.	146
Table 10: <i>Avaivartika</i> temptations -2.	148
Table 11: <i>Avaivartika</i> temptations -3.	151
Table 12: Misrepresentation as trick and temptation.	161
Table 13: References to the <i>upāya-kausālya</i> .	181
Table 14: Analogies expressing the value of an <i>upāya-kausālya</i> .	182
Table 15: Synoptic list of <i>samādhi</i> references as part of the discourse.	201
Table 16: First set of forty-eight named <i>samādhis</i> .	205
Table 17: Second set of twenty-five named <i>samādhis</i> .	207
Table 18: Twelve categories of <i>samādhi</i> .	208
Table 19: Comparative list of ranked <i>samādhis</i> .	209
Table 20: Ranking of <i>samādhi</i> types.	209
Table 21: The four bodhisattva grounds.	216
Table 22: References to the <i>nava-yāna-samprasthita-bodhisattva</i> .	218
Table 23: References to the <i>ādibhūmi-bodhisattva</i> .	220
Table 24: References to the <i>avaivartika-bodhisattva</i> .	222
Table 25: References to the <i>abhiṣeka-bodhisattva</i> .	225
Table 26: The bodhisattva grounds and their topographic similitudes.	226
Table 27: Parallel list of the four grounds of the <i>śrāvaka</i> and bodhisattva <i>yānas</i> .	227
Table 28: Opposing positions of entrapment and release.	233

Introduction

As the bodhisattva path is pursued, the closer a bodhisattva approaches his personal *bodhimaṇḍala*, then the closer he approaches the ‘limit of samsara’ and the reach of Māra’s grip. This will be a path through numerous grounds requiring the undertaking of severe hardships, performance of great altruistic deeds, bodily sacrifices, and the passage through both divine and hellish realms. When entrance to the buddha path is at hand, the more a bodhisattva will be ‘tempted’ by Māra who approaches in the form of inter-personal obstacles, tortuous doubts, fears and uncertainties. The penultimate task of a bodhisattva is to directly face Māra and his host, as exemplified in the life stories of the Buddha himself who sat beneath the bodhi tree on the banks of the Nerañjara; depicted in the *Lalitavistara-sūtra* as the ninth episode in the life of the Buddha.

The goal of a bodhisattva is to become one who has ‘conquered the enemy’ (*arahant*) and become ‘completely awakened’ (*sambuddha*) and ‘gone beyond’ (*tathāgata*) the grip of Māra. This awakening implies a change in mental state, of becoming ‘lively’ (Watkins 2000, p.95); it is the process of a bodhisattva becoming aware as in the sense of being watchful; a process of witnessing what is happening within his mental environment with the aim of becoming protected from its beguiling effects. The *Dàoxíng* repeatedly depicts the Buddha urging the bodhisattva to awaken to the ‘works’ or ‘deeds’ of Māra. In order to enter and tread upon the buddha path a bodhisattva must recognize the content of the waking mind to be no different that of the sleeping mind (457b18). As the quality of both states of consciousness is the outcome of factors working within the mind, they are essentially the same in nature.

Much of what is commonly understood of the Māra encounter is derived from hagiographies of the Buddha such as the *Lalitavistara*, *Buddhacarita*, *Buddhavaṃsa* and the writings of later commentators. In turn, the creation of these works has depended upon a range of textual sources such as those found in the earlier

accounts given in the *Nikāya* and *Āgama* collections; the present corpus representing a fraction of a much broader early oral tradition. Further adding to the confusion, received accounts of the nature of Buddhist mythical characters presented in these texts make no reference to sources outside the Buddhist tradition, even in those cases where the earlier textual origins of such personae is well documented. Such isolation may not be due to the rejection of external dogmas; most religious traditions are covetous of their cultural legacies and the brahmanic transmission of the Vedas was no exception. Although so many of the major disciples of the Buddha and the principal exegetes of its Indian traditions are described as brahmins by caste, it is surprising that scant reference is made to these literary sources or their mythological aspects in their criticism of the views of outsiders. Apart from the reticence to directly cite non-Buddhist works, there is the possibility that those exegetes of the brahmin caste who joined the early sangha may not themselves have been initiated into the transmission of the *śruti* (lit. 'hearing and listening') and so were not privy to the teachings of the Vedas. Furthermore, the criticism of other schools and religious movements found in Buddhist literature such as the *Mahā-prajñā-pāramitā-śāstra* (T 1509) is that these were typically restricted to abstract views upon the cause and effects of moral action rather than the belief in preternatural forces.

More mythologized in content than the earlier *Nikāya* and *Āgama* works, Mahayana sutras extend the Māra mytheme. Although the diversity of names for the 'Pāpīmā' largely disappear this is offset by the introduction of new narrative structures. Amongst the earliest texts we find accounts telling of an invisible Māra that haunts and whispers in the ears of the Buddha and his disciples during the stillness of the night. Yet, in later works, Māra becomes something of a diabolical enemy able to shape-shift, to call upon demonic armies, and to transform the environment in order to lead the minds of unwitting bodhisattvas astray.

The *Dàoxíng* contains in excess of a hundred and forty references related to Māra distributed through some seventeen of its thirty chapters. This provides a rich depiction of Māra and his works and represents an optimum point for beginning any new line of inquiry. In order to complete this thesis it was necessary to produce a complete working English translation of the *Dàoxíng*, one which closely reflects the various metaphoric nuances of the text based upon Karashima's critical edition of

the *Dàoxíng* contained in the *Taishō Shinshū Daizōkyō*. Those chapters considered most important to the exploration of the Māra mytheme and its related topics are presented in parallel Chinese-English translation in the appendices of this thesis.

Methodology

Recent scholarship has seen a revaloration of the narrative content of Mahayana sutras in Chinese translation as potential sources of historical evidence for the study of Indian Buddhism (Gombrich 2009, p.98). Added to this, studies such as Fronsdal (1998), Drewes (2011), Boucher (2008) and Nattier (2003) explore the putative origins of the early Mahayana movement through the narrative analysis of various sutras. The work of these researchers stands in contrast to that of earlier scholars such as Edward Conze and Étienne Lamotte as less emphasis is placed upon the philological study of the emergence the genre of *prajñā-pāramitā* literature or the core doctrine of *sūnyatā*. Broadening the scope of investigation, such studies include the emerging expression of the notion of the bodhisattva, the path, the means of transmission and the cult of the book. As a result, what has come to the fore is the exploration of the textual evidence for signs of a gradual movement away from depicting the teaching of the Buddha as the quest for escape into some form of passive nirvana. Narratives found in the earliest Mahayana sutras such as the *Ugraparipṛcchā*, *Rāṣṭrapālāparipṛcchā* and *Aṣṭasāhasrikā-prajñā-pāramitā*, portray the bodhisattva path and the quest for *sarvajñā* and buddhahood as something much more dynamic.

This re-examination of texts for historical evidence has its caveats. Harrison (1995, p.54) talks of the problems of generalizing early Mahayana Buddhism based specifically upon the ‘close reading’ of textual sources alone, born of the assumption that individual texts are representative of some kind of singular Mahayana movement. Other factors are important outside of doctrine and he acknowledges the contribution of other methodologies, particularly *Buddhist Anthropology*. Harrison comments that it is not doctrine that causes religions to be compelling, but that such movements capture the imagination of their followers because ‘they arouse their faith and convince them that they provide an exclusive or unique access to whatever power is held to underlie or pervade the world, to the numinous, to the transcendent’. The examination of generic, core sacred texts alone is

insufficient in the attempt to present a model of the dynamics underlying the cultural factors to which these texts are the expression of some form of reaction. Other textual sources need be considered. To do otherwise is, as Schopen (2010, p.1) would have it, to rely upon a manuscript tradition that ‘has been heavily edited... ..is considered canonical or sacred, and it was intended – at the very least – to inculcate an ideal.’

The implication for the textual researcher is that specific works must be considered as targeting particular ideals which in turn are elements of a more complex gamut of ideas. Furthermore, many of those ideas may not have been of primary importance to a particular author and were in turn built upon simpler, fundamental ideas whose influence had become obscured to later generations of readers but was vitally alive to an earlier audience. The challenge lies in establishing how such texts furnish evidence. Unlike archaeological artifacts that have the potential to be located in both space and time, it cannot be assumed that religious texts are historical records. Although sutras can be regarded partly as a transcription of an earlier oral tradition, such texts are not necessarily statements of factual events or observations, but are evidence that testify to changes in opinions and belief (Vasina 1997, p.31). They are open to processes of redaction and emendation and, as in the case of the larger sutras, constructed using a wide range of literary devices that regularly blur the distinction between religious myth and novel fiction (Warder 1970, p.424). What emerges from these studies is the observation that the ongoing development in narrative typically reflects the process of change within the interpretation of accepted Buddhist teaching (Lancaster 1968, p.31). This role of narrative as the key means of teaching, particularly during the earliest historical period of Indian Buddhism, lies in the assertion by groups such as the Mahāsaṃghikas and Sautrāntikas that the Buddha’s discourses (sutras) were ‘perfect in themselves’ (Dutt 1998, p.80) and that exegetical materials, particularly the Sarvāstivādin *abhidharma-piṭaka*, should not be considered as canonical works.

Important as the above mentioned studies are, these examine the function of Buddhist ideas within Buddhist literature. The methodology adopted in this thesis is not only an attempt to revalorize Buddhist mythic narrative, it endeavours to envisage a framework within which the development of recognizably Buddhist

narratemes can be placed, to some degree, within a broader corpus of Indo-European mythic narratives. The nature of this approach infers that there is a structural relationship between the various narratives of what might be superficially regarded as unrelated mythic traditions. Whilst the authors of new works may claim that their works are unique, the creation of new texts are typically in response to some pre-existing narrative background. This is because the positioning of new ideas as semiotic signifiers is always in relation to some pre-existing signifier. So, how are apparently disparate or even closely related narratives to be explored? The creation of structures is, by necessity, a process of abstraction. The question then arises as to how such abstractions can be produced? Literature, as an extension of language, is the written record of ideas and, as in the case of ancient texts, possibly the transcription of pre-existing orally transmitted tales. Although philological studies connect language to texts, in order to match the belief and meaning to ideas contained within language, approaches derived from linguistics and semiology need to be applied.

Meaning, Structure and Language

1.1.1) Saussure, Semiotics and Structuralism

Breaking with the accepted, substantive view of language in which words represented objects, the Swiss linguist Ferdinand de Saussure established within a robust theoretic setting the view that words referred specifically to ideas. And, as there is no necessary connection between words and the objects to which they refer, language becomes arbitrary. In explaining the relationship between words and the ideas that they signify, Saussure used the terms *langue* to denote the rules and constructs of a signifying system, and *parole* for specific instances of their use. Within a conventionalized system of signification he then applied the terms *signifié* (signified) and *signifiant* (signifier) to refer to the two parts of the sign. The organization of these signs into compound structures, each with differentiated meaning was next expressed using the notion of the *syntagm*. In developing the idea of arbitrariness, Saussure described the analysis of language as either *diachronic* or *synchronic*; where the former depicts the study of time based relational changes in the uses of linguistic codes, and the latter that of the relationship between such

codes as if these were frozen in time. For Saussure then, the development of language was a chain of *synchronic* states (Chandler 2007, p.248). The study of signs and their significations would become known as *semiotics*. At first sight the use of the syntagm as a means of portraying complex narrative may appear simplistic. However, as Labov (1972, p.360) points out, the simplest narrative is a merely a 'sequence of two clauses temporarily ordered'.

The impact of this approach had widespread implications. Later academics such as Claude Lévi-Strauss (anthropology), Jacques Lacan (psychoanalysis), Roland Barthes (philosophy) and Vladimir Propp (literary criticism), would adopt semiotic principals that considered signifiers, as arbitrary forms, are not restricted to the spoken word alone and are applicable to all forms of symbolic communication. Signification systems modelled upon linguistic principals, could therefore be extended beyond simple phraseology into more complex, communicative structures such as belief, literature and the visual arts. This notion of interpreting the inter-related meaning of cultural practices and signifiers in terms of a larger overarching system gave rise to the theoretical paradigm known as *structuralism*.

1.1.2) Narratology

Structuralist approaches to the study of myth has some precursors in the field of comparative mythology as in Frazer's *The Golden Bough* (1890, 1906-15), Campbell's *The Hero with a Thousand Faces* (1949) and his subsequent works in *The Masks of God* series (1962-8). Such studies attempt to draw together myths taken from a broad range of cultural sources with the aim of cataloguing their narrative parallels combined with the attempt to abstract these into some form of monomyth or urmyth. The shortcoming of these approaches is the possibility of regarding myths from one of two extreme standpoints. That is: 1) regarding all mythic traditions as unique and distinct with no shared textual origins, or 2) assuming that all myths develop from a universal set of *a priori* mythic archetypes. Such theorizing, as Csapo (1995, p.7) points out, tells more about the theorizer than the myths it attempts to explain. These caveats do not undermine the value of structuralist methodologies but they do caution over the selection of the range of valid data. In restricting the line of inquiry to mythic narratives taken from within linguistically related textual

sources, changes to the specific features of the narrative details can be observed and patterns of development identified.

Narratological considerations are made by Osto (2004, p.35) in his study of the *Gaṇḍavyūha Sūtra*. Osto notes the similarities between the tales of Sudhana in the *Gaṇḍavyūha Sūtra* and Sadāprarudita in the *Aṣṭasāhasrikā Prajñā-pāramitā Sūtra* in terms of their thematic contents (the quest for the *kalyāṇa-mitra*) and the structural function of such tales within these texts as a whole. He goes on to suggest that these are the outcome of a period in Indian cultural history which saw cross-sectarian flourishing in narrative literature, styled as *avadāna*, or 'glorious-tales'. In making comparisons with modern fictional genres, MacMahan (2002, p.131) suggests that the larger Mahayana sutras are a kind of 'symbolic fantasy' with many parallels to science fiction. In a comparative study of Indian religious narratives, Ayyappa Paniker (2003, pp.6-7) singles out the feature of 'serialisation' as the key ingredient of the Indian narrative in which an apparently endless string of episodes befall a single hero figure. Such episodes, he adds, are 'detachable without any detriment to the total frame'. There are some parallels with the modern 'soap opera' in which each episode is open ended with ongoing narratives focused on the key protagonists typically spanning many episodes that contains shorter narratives or singular events within frame-stories (Turner & Cunningham 2000, p.121). Certain features of the Nordic Saga genre are there too, as clans vie against each other as with Māra and his sons, daughters and followers, and the Buddha with his 'sons' and 'daughters' in the form of the sangha. Finally, structural parallels can be observed with the key features of the classic epics. There is a central hero, an *in medias res* setting of cosmic importance, actions of great valour, divine and demonic interest in the central action, the recollection of heroic deeds and grandiose style (Holman & Thrall 1980, p.161).

1.1.3) Structuralism: Propp and Lévi-Strauss

In his seminal work *Morphology of the Folktale* (1928), Vladimir Propp first presented the idea of reducing the narrative elements in a related group of stories into simple units or *narratemes*. The Russian folktales examined were relatively simplistic narratives and did not constitute complex literary works or, as in the case of mythological texts, integrate into a broader scheme of imagery and meaning.

Whilst Propp did not explore the significance or value of these tales to their readership, he demonstrated that structure is a readily recognized facet of a text and that such structures are present even if the inclusion of those structures were not intended by design. Consequently, structure becomes the basis for a narrative grammar (Culler 2004, p.18). Using a list of codified narratemes, Propp (1968, p.116) alluded to the creation of new tales (serialization) through the recombination of narratemes according to recognized structures.

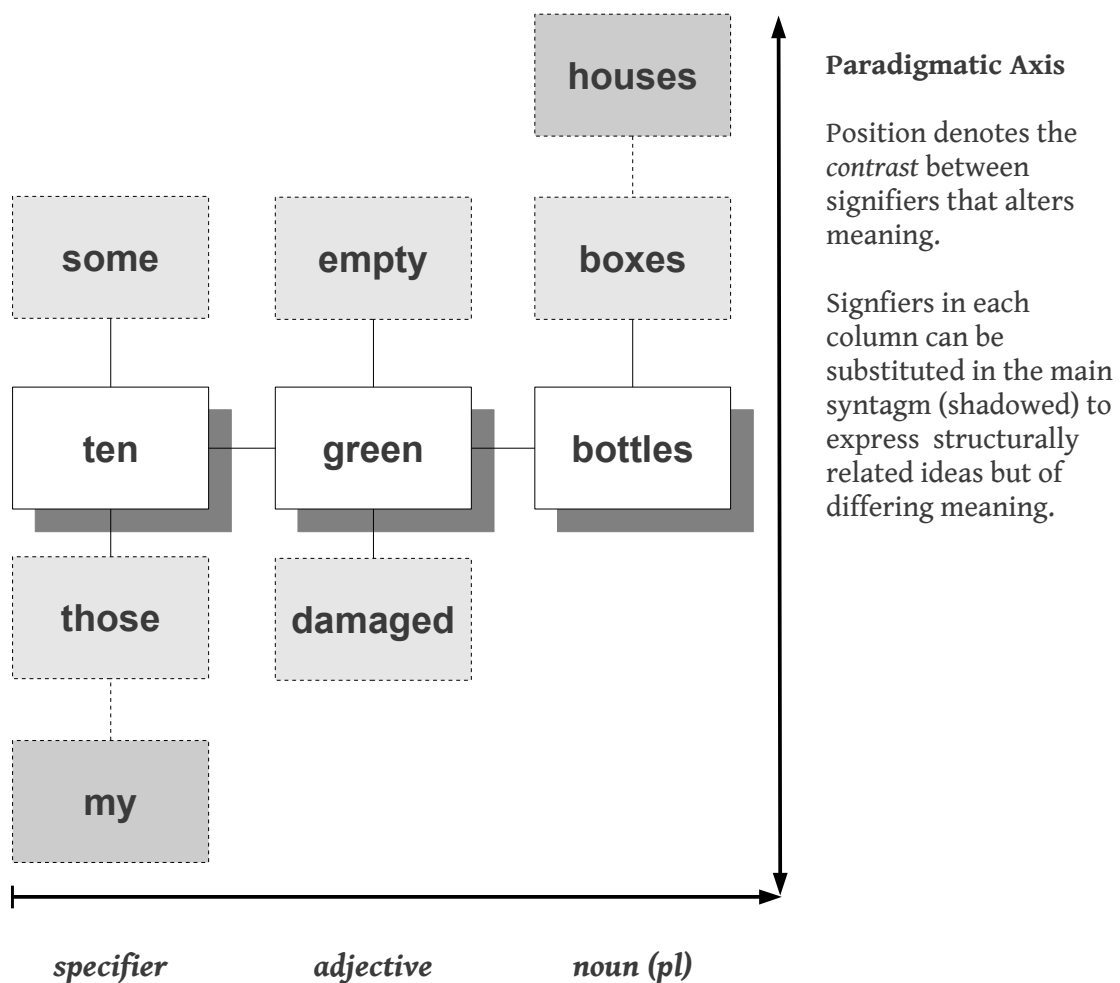
The first serious application of structuralist approaches to sacred texts was made by the anthropologist Claude Lévi-Strauss who was dissatisfied with the way in which the study of mythology had become 'a picture of chaos'. In '*The Structural Study of Myth*', Lévi-Strauss argued for a movement away from the application of psychological principals in the study of myth to one of linguistic models based upon the ideas of Saussure. He also presents the notion of the *mytheme*, a basic element of construction much like Propp's *narrateme*. The *mytheme* differs from the *narrateme* in that *mythemes* are composed of binary or ternary oppositions. Furthermore, the *mytheme* is not concerned with the specific details of any individual within a text, but is developed from their function within the development of the mythic narrative. In comparison, a *mytheme* may appear as a factor in unassociated mythic traditions whereas the *narrateme* is an element within a sub-group of closely related texts.

1.1.4) The Value of Structuralist Ideas

The adoption of a structuralist approach enables the *Dàoxíng* to be re-examined in a manner that goes beyond philological methods such as redaction analysis in which discourse variances between numerous translations of the same text are compared as by Lancaster (1968) and Karashima (2010; 2011). Similarly, this approach does not favour the view that such discourses present some form of manifesto for the declaration of ideas that form the basis of philosophic argument. Adopting the latter approach may lead the researcher to dismiss the various narrative elements and presence of *devatās* as 'litany' or empty, meaningless elaboration (Conze 1974, p.xvii). Placing focus upon narrative provides the opportunity to position texts within a broad framework; one that does not see Buddhist texts developing in isolation to the extent that the inclusion of Vedic

deities can be simplistically dismissed as 'brahmanic influence'. This is something of a misnomer. Early Indian Buddhist and Vedic sub-cultures shared a common legacy, one equally shared by Jainism and other schools, a conceptual legacy which, in becoming modified, is expressed using differing signs albeit in structurally similar ways. In order to find such structures within this apparent chaos, the pragmatic approach is to identify those central mythological personae of equivalent structural importance and from there, examine their attributes and functions.

1.1.5) Application of Saussurean Ideas



Syntagmatic Axis

Position denotes the *relationship* between signifiers that form meaningful structures.

Figure 1: Two dimensional synchronic syntagm.

The Saussurean theory of the relationship between paradigms as signifiers in the formation of complex ideas is illustrated in figure 1. The horizontal axis denotes the relationship between ideas and the vertical axis, related ideas which can be interchanged within the syntagm to create structurally similar syntagms with differing signification. As there is no change in the arbitrariness of the specific signifiers, this depicts a temporarily closed, *synchronic* syntagm. The comparison of *diachronic* changes within syntagms, can therefore be envisaged as parallel planes (see figure 2) in which differences between positionally related syntagms can be expressed multidimensionally as in some form of syntagmatic space. Each plane

represents what Saussure would have recognized as a closed textual context and the relative placing of these layers denote distinct contexts.

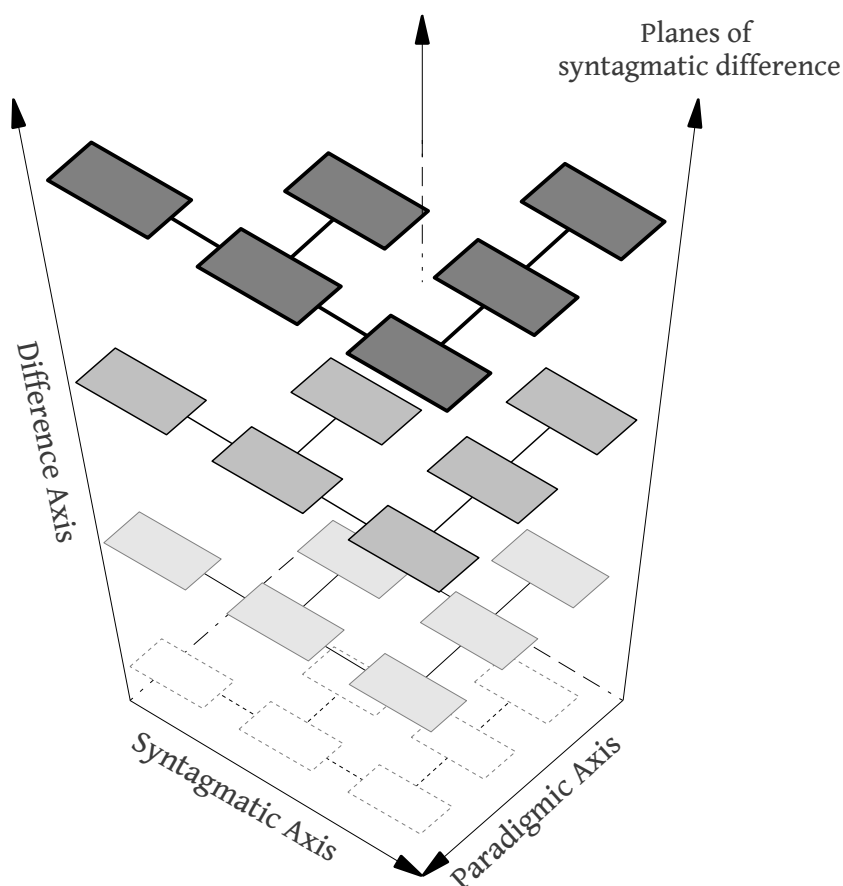


Figure 2: Three dimensional diachronic syntagmatic space.

The accumulation of differences in signifiers within a syntagm through processes such as addition, subtraction, displacement and transposition, may result in an effective semantic change in meaning, especially if any signifier undergoes a binary change or an irreversible modification. This would imply that an arbitrary starting point in the difference chain may not be immediately recognizable as being related to other planes in the semantic space. In practice, the layers are representative of instances of differing textual sources. The placement of syntagms in such a framework not only provides a convenient way of visualizing inter-textual developments, but also offers a means of interpolating and extrapolating possible directions of inquiry into areas of hitherto unexplored narratives. Based upon the above diagram, the lowest planes (dotted) would indicate mythemes found in Proto-Indo-European narratives (protonarratives) the texts for which are no longer

available but form the basis for emerging genres. The subsequent planes then represent earliest mythic narratives available in written, codified recensions, and the topmost layers, narratives in their current forms. For the purpose of this thesis, these correspond to Vedic Hymns, and sutras belonging to the *Nikāya/Āgama* and Mahayana genres. Based upon the premise that the Buddha, as the core figure in an emerging Buddhist mythology, represents a paradigmatic shift, the precursor needs to be identified along with its *binary opponent*. As the prevailing branch of Indo-European culture and its associated mythology that the historical personage of the Siddhārtha Gautama was born into was predominantly Vedic, it would be reasonable to assume therefore, that upon his awakening to become the Buddha, which is his effective apotheosis, he becomes compared with various deities of the Vedic pantheon. Certain narratives, such as the *Brahmanimantanika Sutta* (MN 49, MA78) depict the Buddha journeying to the Brahma heavens and establishing his supremacy over the *devas* of the highest realms by driving out Māra who has possessed the mind of the deva Baka Brahma. The events presented in this text position the value of the Buddha's own dharma over those methods that aim to lead the pursuer to reach some form of eternal divine state. Needless to say, the act of exorcizing Māra from the deva relies upon the reader possessing a clear understanding of the Buddha-Māra opposition in order for the tale to become meaningful.

Chapter Overview

Although the *Dàoxíng* is regarded as a seminal work for the development of later Mādhyamaka thought, for the purpose of this thesis it will be considered to be a work belonging to 'Early Buddhism', originating at some time between the first and second centuries BCE (Conze 2000, p.1). With this view in mind, the contents of the text will be seen as a form of snapshot of that period with its unique contribution being a critique of the trends of that period through the use of narrative and the innovative solutions that it encapsulates. Chapter 1 discusses the structure and narrative development of the *Dáoxíng*, the roles of the key personae and their relative functions within the text. Next, chapter 2 begins the process of exploring the textual evidence for the origins of the Māra personae and its development from pre-existing narratives into the recognizable Buddhist mytheme. Armed with these

findings, chapter 3 returns to the text of the *Dáoxìng* and examines how the mythemes continue a process of narrative development which embraces the bodhisattva path. Along with changes to the Māra mytheme the *Dáoxìng* offers insights into other developing areas of early Mahayana thought which are defined in some part at this stage in terms of the Māra myth. These are the topics of the *upāya-kauśalya*, the *kalyāṇa-mitra* and *samādhi* which are examined in chapters 4 and 5. Chapter 6 examines the topic of the path itself. By applying structuralist ideas it is possible to see how the four-fold path of the arhat undergoes a paradigmatic change to become a four-fold bodhisattva path. Again, the stages of the path are related through narrative to the Māra mytheme. Finally, Chapter 7 summates the findings of this study and the appendices contain the translations from five chapters from the *Dáoxìng* which are particularly relevant to the topic of this research.

1 The *Dàoxíng Bōrě Jīng*

In re-approaching the study of the narrative content of the *Aṣṭasāhasrikā Prajñā-pāramitā-sūtra* the question has to be addressed, which of various recensions can be considered closest to the format of any Indic urtext? Whilst the Lokakṣema translation is the earliest, this factor alone is not sufficient justification for selection. Critical editions of a Pāla dynasty Sanskrit recension exist from Nepalese sources (Mitra 1888, Wogihara 1932,1935 and Vaidya 1960), the relatively late dating of the text admitting the potential for revision and expansion, which only serves to make matters more complex. Some fragments of an early recension of the chronologically later *Larger Prajñā-pāramitā Sutra* have been found (Bongard-Levin & Hon 1996), but these date to the fifth century CE. Whereas Sander (2000, 2002) describes fragments of the version of *Aṣṭasāhasrikā Prajñā-pāramitā-sūtra* from the Kuṣāṇa period being amongst the Buddhist works held in the Schøyen collection. More recently Falk (2011, pp.20-14) described a birch-bark roll in the so-called ‘Split Collection’ which was identified as containing parallels of chapters 1 and 5 of the *Aṣṭasāhasrikā Prajñā-pāramitā-sūtra*. A Gāndhārī text written in Kharoṣṭī script, the palaeographic evidence suggested a dating of the first century CE, this was later confirmed by C14 dating that placed the text’s likely copying as 74 CE. Following an initial comparison of the Gāndhārī text with other recensions of the sutra, it was established that Lokakṣema’s Chinese translation offered the closest match although the latter was itself a developed text due to ‘inflation through stock phrases and synonyms.’ Subsequent comparative studies by Falk and Karashima (2012, 2013) have provided listings of the corresponding passages of the Gāndhārī text and the Lokakṣema Chinese translation. Amongst the conclusions drawn in this study is that the variations in the text, particularly the transposition of certain paragraphs, suggests that whilst the Gāndhārī and Lokakṣema’s source texts were similar, Lokakṣema did not work with a direct predecessor to the Gāndhārī text, but one of a slightly different tradition (ibid. p.99).

In order to expand upon the research produced by Conze, Lancaster (1968) produced a comparative study of the various Chinese translations produced over a period stretching some five centuries against the extant Sanskrit text. In doing so he identified structural changes to both the narrative and doctrinal content of the various translations as they appeared over time. His findings also illustrated how the contents of the later or ‘middle texts’ (T 220, T 227) followed the structure of the Sanskrit text more closely than the earlier versions (T 224, T 225, T 226). Lancaster identified one hundred and fifty differences between the earliest version translated by Lokakṣema and the Sanskrit text. From these findings two questions arose: were the changes doctrinal and, if so what doctrinal topics were these? Lancaster then identified twelve topics which he listed (p.3) as: *upāya-kauśalya*, *kuśala-mūla*, *bodhisattva*, *dharma-kāya*, *tathatā*, *prajñā-pāramitā*, *bhūta-koṭi*, *advaya*, *bodhi-pakṣa*, *dhātu*, *Dharma/dharmas*, and *karma/saṃskāra*. The inclusion of textual material was not merely a matter of adding new doctrinal references but a process that resulted in structural changes that altered the framework of the text. Although found in the earliest version, Lancaster (p.315) shares Conze’s opinion that the tale of Sadāprarudita is a later addition due to the reference to named sub-groupings of the thirty-seven *bodhi-pakṣika-dharmas*. On the other hand, Mäll (2003, p.43) after speculating on the possibility of reconstructing some alternative *abhidharma* system embedded within the Sanskrit text concludes that the various listings are unique. On the basis of this, there are reasonable grounds to reject Conze’s view that the tale is a later edition simply because group listings present in the nested tale are not found in other parts of the text. The inclusion of embedded illustrative tales, albeit on a smaller scale, are present elsewhere and form a major structural feature of the text. These smaller tales act as similes to further convey the significance of the phraseology of the dialogue, whereas the larger tale functions to integrate the separate ideas presented in those dialogues into a consistent and integrated vision of the bodhisattva path. Lancaster’s study maps the process of textual recension and so is not directly concerned with the origins and portrayal of narrative themes. The findings of Lancaster’s study are important for the purpose of this thesis as they exemplify how changing doctrinal fashions have modified the discourse of the text even to the point of damaging the flow of the entire work itself. On the importance of narrative Lancaster (p.202) comments that the narrative:

...found in Lokakṣema is simple and well told with a quality of suspense and drama. On the other hand, the Sanskrit has been rearranged and infused with so much meritorious material that it fails to convey the full import of the symbolic journey of the Bodhisattva to find the Prajñāpāramitā.

Recognizing the contribution of structuralist theory to mythic texts, Lancaster relates the tale of Sadāprarudita to the yardstick of Campbell's notion of the 'monomyth'. This comparison served to identify how the lack of completion in the later recensions resulted in a progressive impoverishment of the narrative till the tale itself became a mere 'remnant' (p.209). One critique of this approach is that Campbell's monomyth is heavily influenced by the narratives surrounding the life stories of the Buddha (Campbell 1993, p.31) and ignores how the *Dàoxíng* provides a structural account of the Buddhist path in terms of the various grounds of the arhat and bodhisattva. Whilst Lancaster identified how various narrative elements have been removed, his study did not approach the possibility of how these were related to narratives existing outside the *Dàoxíng*. One notable exception is the incident in which Sadāprarudita offers to sell his own flesh, which bears strong parallels with the recognized mytheme in Indian epic tales of *sārīra dāna*, or the giving of body parts. This narrateme is found in a number of *jātakas*, along with the variations in non-Buddhist works including the *Mahābhārata* and *Rāmāyaṇa*. Lancaster compared this episode with that of the *Jātaka of King Śibi* on the basis of Śibi's actions of giving away his own flesh during a test planned by the Vedic deities Viśvakarman and Śakra who respectively transformed into a pigeon and a hawk. Lamotte (1944, p.255) provides a more elaborate listing of similar practices, yet the purposes are different. Unlike Śibi who gifts his flesh to spare the life of the pigeon from the attacks of the hungry hawk with the expectation of no personal benefits, Sadāprarudita sells his flesh for use in what he believes to be a brahmanic rite with the full expectation of personal rewards. The pivotal criterion is, as Lamotte (ibid.) points out, that the giver expresses no sense of regret for such actions. Furthermore, a significant difference between the two tales is that the restoration of the King's body is due to the power of his own action and not the miraculous power of the *devas*. The common outcome of both these tales, as envisaged within the metanarrative of the path, is that the donors eventually become buddhas. The value of Lancaster's work

in the preparation of this thesis is his conclusion that in the later recensions, the role of narrative was undermined by the emendation of doctrinal passages. On the basis of this, the text judged most suited to the purposes of further narrative study is the Lokakṣema translation.

Two further important studies focusing upon the *Dàoxíng* have appeared in recent years produced by Seishi Karashima. The first of these, a glossary, was published in 2010 followed by a critical edition in 2011. Of lasting significance, these works extend upon Lancaster's comparative study by drawing together in a single reference the parallel passages of all extant Chinese, Tibetan and Sanskrit recensions in situ against the main body of the Lokakṣema text. In addition, Karashima's extensive comments and re-punctuation of the Chinese text of the Taishō edition lends itself to a greater accessibility of what is fundamentally a difficult text to read. Those chapters selected for translation into English were prepared from this critical edition and are included in the appendices.

A recent study by Orsborn (2012) examines the *prajñā-pāramitā* texts from the standpoint of a 'chiasmic methodology'. In this approach Orsborn adopts a novel and innovative combination of critical methods drawn from textual criticism that are then applied to the inversion of narrative structures rather than sentence word ordering. Through his examination of the changing impact of the literary technique of the chiasma across a number of narrative events, Orsborn deduces that claims made by earlier scholars such as Conze that the body of the *Aṣṭasāhasrikā Prajñā-pāramitā-sūtra* was compiled from various fragmentary sub-texts are erroneous. Orsborn holds that the balance of chiasmas within the narratives of the text indicate that the sutra was originally composed as a complete chiasmatic whole (p.359). The findings of this thesis go some way to concur with this view based upon the development and expression of themes found in both the discourse and narrative elements of the *Dàoxíng*.

1.1) Narrative Summary of the *Dàoxíng Bōrě Jīng*

In order to provide a clearer understanding of the overall flow of this complex work, the following pages contain a synopsis of the content of the thirty chapters of the *Dàoxíng*. As the received division of the text into chapters does not necessarily

reflect changes in the narrative, headings have been chosen which were considered more in keeping with the flow of the text and the corresponding chapter numbers provided in brackets. The means of identifying the key story points was based upon their contribution to the continuing development of the discourse. In effect, these comprise the central questions focusing on the pursuit of *prajñā-pāramitā* and entrance into the buddha path along with the gist of their answers. Certain events such as the appearance and actions of the *devas* are also taken as contributing to the narrative development as these serve to accentuate the ideas given by the principal interlocutors and can, to some extent, be seen as punctuating the development of the discourse. The function of the tale of Sadāprarudita is vitally important to the discourse as some form of conclusion. The dialogue of the main body of the sutra is difficult to penetrate and so the tale as some form of ‘dramatization’ of the theory discussed by the principal characters offers an alternative means of communication. It will be noticed from this summary that the Māra narrateme, along with those of the four stages of the path and the practice of *samādhi* are not significant, a feature which possibly resulted in the impoverishment of the narrative in the ‘later’ recensions described by Lancaster.

1.1.1) Opening and Key Note Address (Chaps. 1–2)

Some thirty years after his awakening, the Buddha and other members of the sangha have assembled on the fifteenth day of the month at the Gr̥dhakuta Peak. The gathering has come to hear the Buddha speak of *prajñā-pāramitā*. Rather than talking himself, the Buddha invites Subhūti to address the assembly. At first there are some doubts over Subhūti’s ability to talk on the subject, but these are allayed by the Buddha. Subhūti then speaks on the topic of *prajñā-pāramitā* based upon his own direct experience of following the path. He relates his perspective to another issue close to the hearts of the *śramaṇa*, that of *sarvajñā* (omniscience). The gist of what Subhūti has to say is that the quest for the path is a matter of pursuing words. And, as words are nothing in themselves, the quest for words is the pursuit for nothing. Whatever a bodhisattva conceives himself to be seeking, it is merely something that he imagines to be there. This, he adds, is the *sarvajñā* that a bodhisattva believes himself to be looking for. Aware that such a statement is startling, perhaps even dispiriting, he explains that those who can come to terms

with this truth without any fear or trepidation are those who have found the goal. After saying this, Śakra sprinkles flowers upon Subhūti which he says are like everything experienced, a product of the mind. Subhūti is then asked which of the *pāramitās* are foremost, he answers that there is no such thing, that the teachings are words which of themselves create nothing. On the basis of this there can be no real ‘higher’ or ‘lower’. He adds that no one is ‘carried over’ by the power of the dharma. Following this, the *devas* comment that Subhūti does speak with the power of a *tathāgata*.

1.1.2) Commendation of the Buddha (Chaps. 2–3)

The Buddha joins in the general discussion explaining how *prajñā-pāramitā* removes the poisons of the mind and that *prajñā-pāramitā*, rather than his physical body, is the basis of his being a Buddha. Maitreya expresses some concern over what Subhūti has put before them as it may discourage newly-training bodhisattvas as they will require vast quantities of merits. Subhūti answers that such people are sure to find the stability and peace of the path so this is not a concern. He adds that those finding the *upāya* of the path will go beyond the preoccupation with such thoughts; even the thought of gaining merit is a ‘poison’ to the mind. Subhūti turns to the Buddha for clarification who says that the dharma is nothing to be held onto and nothing to be let go of; nor is there anything to know or to find. Bodhisattvas are urged to complete the *pāramitās* but freedom comes from this understanding.

1.1.3) Resolution of Doubts (Chaps. 3–5)

Once more Śāriputra expresses his doubts and seeks clarification from the Buddha that *prajñā-pāramitā* is the basis for awakening. The Buddha confirms that is it and adds that the *prajñā-pāramitā* texts should be worshipped like a buddha as *prajñā* guides the other *pāramitās*. Śakra asks what is to be obtained, the Buddha says that there is nothing. Subhūti takes the matter further, and is told that it is dualistic thinking that needs to be given up. When further pressed in the matter, the Buddha adds that there is nothing within the five *skandhas* that was ever bound or will ever be released.

1.1.4) The Practice of Peace and Calm (Chap. 6)

A dialogue next follows in which the Buddha and Subhūti discuss how the pacification of the senses is not enough; the effects of the propensity towards dualistic thought have also to be calmed. After a period of further discussion on the topic, the *devas* prostrate to the Buddha and experience a common vision of seeing a thousand Buddhas, each with a disciple like Subhūti.

1.1.5) Teachings of the Future (Chaps. 7–8)

Subhūti asks how Maitreya will teach in the future. The Buddha explains that Maitreya will be pure, clear and unhindered like space. The metaphor of the teaching being like space is then extended by the Buddha who adds that, like space, there is no discernible cause nor anything to find nor any end. Subhūti eulogizes the *prajñā-pāramitā* and, as the topic is elaborated in a discussion with Śakra, the subject of Māra arises.

1.1.6) Awakening to Māra and the Light of *Prajñā-pāramitā* (Chaps. 9–11)

The Buddha urges that the deeds of Māra should be woken up to, and gives a wide range of examples drawn from daily practice. Next, he explains how Māra comes to cut short or thwart the progress of a bodhisattva and that recitation of the sutra will give protection. The Buddha explains how the *prajñā-pāramitā* is a great light that shines upon the world, that a *tathāgata*'s mind is 'broad and vast' and, like space, it is all-embracing. Śakra asks of the signs of this whereupon he is told that there are none, it is a construct of ideas. The unfathomability of the *prajñā-pāramitā* is next discussed ending with the Buddha commenting on how progress on the path goes unnoticed and that faith is needed to offset any doubt. Those who have faith are born in Tuṣita to hear more from Maitreya whereas those who lack faith enter the paths of the arhat or *pratyekabuddha*.

1.1.7) Similes of Possession and Entrance into the Bodhisattva Path (Chaps. 12–13)

The Buddha presents a range of similes that conveys a clearer image of what it means to have the right method (*upāya-kausālya*), the means of bringing confidence and vigour to a bodhisattva thereby preventing his drifting into the arhat and

pratyekabuddha paths. Subhūti asks about the practice of newly training bodhisattvas, the Buddha explains that their practice is seeking to give up attachment to the *skandhas* and coming to know that there is nothing that causes the joy of the arhat and *pratyekabuddha* paths.

1.1.8) Expansion of the Idea of Acausality, ‘Rooted in Nothing’ (Chap. 14)

Subhūti describes how the dharma is ‘rooted in nothing’ and ‘grows’ from nothing. The *devas* laud this statement and ask the Buddha for further clarification. He explains how a bodhisattva will ‘go beyond’ when he is no longer attached to the *skandhas* or anything related to the notion of the path. Śāriputra again is doubtful, saying how difficult this is to understand. The Buddha agrees. At that point a number of *devas* and people in the assembly undergo various levels of spiritual advancement but a number of bodhisattvas become *arhats*. The Buddha explains how these bodhisattvas had practised the first five *pāramitās* but had not received the benefit of *prajñā-pāramitā*. After discussing the nature of the path with the Buddha, Subhūti says that there is only one path. If there is no basis for any difference in *dharma*s, it follows that there is no difference in the path. If a bodhisattva does not fear this they will become a buddha. The Buddha then confirms the validity of what Subhūti has said.

1.1.9) Advancement on the Path, Becoming an *Avaivartika* (Chaps. 15–16)

Subhūti asks the Buddha about the signs of an *avaivartika-bodhisattva*. The Buddha describes these signs in detail, the foremost being an unshakable fear derived from an absence of dualistic thought. Again Subhūti asks about how this can be seen from the outside, the answer he receives is that the other paths will be given up as they deal with ideas around impermanence and its signs. The Buddha next explains how an *avaivartika* will be repeatedly approached by Māra who will assume a wide range of guises. Following this, Subhūti and the Buddha enter into a dialogue on the topic of the practice and entry into that which is ‘deep’. The Buddha expands upon the ideas of unfathomability, unreckonability and the limitations of understanding. The *skandhas* and all other *dharma*s are unfathomable and unreckonable as they are like space (sky) as they cannot be got at. Subhūti says that bodhisattvas are seeking a state of mind that is like space but the Buddha cautions

against simply turning away from thoughts, as this would lead to becoming an arhat. Śāriputra speaks of the ‘three gates of *samādhi*’, and begins a discussion on the effects of dreaming. Subhūti comments that there is no moral outcome to misdeeds performed in dreams but, none the less, dreams are the result of causes and conditions. Śāriputra asks that if all is space, where do causes come from? Maitreya explains that these are like words, they cannot be directly apprehended.

1.1.10) The Giving of an Assurance (*vyākaraṇa*) to Gaṇḍā(-devī) Upāsikā (Chap. 16)

The Buddha talks of the patience of a bodhisattva, his aspiration to create a world free of suffering, and how a bodhisattva does not fear the pain and hardships of the path. Inspired by this Gaṇḍā(-devī) Upāsikā gives a flower offering explaining that she has no fear. In response the Buddha describes how she too first raised the thought of awakening before Dīpaṃkara and promptly gives an account of her future appearance in the world as a buddha.

1.1.11) The *Samādhi* of Space (Chap. 17)

Subhūti asks the Buddha how a bodhisattva enters space through the practice of *samādhi*. He is told by regarding the five *skandhas* to be like space and to see *dharma*s this way whilst amidst them. Subhūti seeks clarification on how a bodhisattva can know such experiences when he is no longer aware of them. The Buddha answers by saying that whilst there is looking there is no seeing as the mind (heart) does not fix upon anything. He adds that when a bodhisattva enters the *samādhi* of space, there is neither cogitation nor aspiration. The Buddha then uses a range of similes to convey his meaning. Subhūti asks how is it that a bodhisattva does not see himself on the path regardless of the pains he endures. The Buddha says that as a bodhisattva enters the *samādhi* of space, there are no signs nor any wish for *samādhi*. As a bodhisattva enters more deeply towards the gate of nirvana, all ‘splitting-apart’ in the heart no longer occurs. A bodhisattva at this stage no longer sees himself on the path. Next, the Buddha reiterates the importance of this condition as the *upāya-kauśalya* that protects. He adds that the heart of the *avaivartika* does not ‘sunder what is known into numberless parts’. This, he finally says, is the ultimate pearl of knowing the dharma that no arhat or *pratyekabuddha* can ever reach.

1.1.12) More on *Avaivartika* Signs and Turning Away from Māra (Chap. 18)

The Buddha provides more details on the *avaivartika* signs which pivot around the freedom from fear. Following this he explains how a false *avaivartika* will not have the power to exorcise the presence of an evil *yakṣa*. Next, further examples are given on how Māra will come to tempt an *avaivartika* with all manner of wily means, all aimed at thwarting the entry of a bodhisattva into the buddha path. Subhūti asks for comments on the idea of leading a reclusive life. The Buddha cautions against living in secluded isolation which he says will not lead to the right practice of giving and may result in hallucination and the urge to evangelize and wrongly denounce others.

1.1.13) The *Prajñā-pāramitā* is the Best of ‘Good Friends’ (Chap. 19)

The Buddha explains that it is *prajñā-pāramitā* which enables a *tathāgata* to obtain *sarvajñā*, and illustrates his view with a number of similes. Subhūti asks what are the signs of *prajñā-pāramitā*. He answers that having no obstructions indicates that all *dharma*s have been found to have illusory appearances. Subhūti asks, if *dharma*s are empty (i.e. illusory), what causes the desire for birth? The Buddha replies that this occurs because beings desire that which realizes their wishes. The Buddha adds that he has no desire to reach out for that which would fulfil wishes, even if it is empty. It has to be understood that there is nothing to grasp after. When this is truly reached a supreme compassion for others arises after which a bodhisattva knows that he has already found *prajñā-pāramitā*. Following this the Buddha uses a number of comparisons of the merits gained from the practice of a vast number of acts of generosity with one single experience of *prajñā-pāramitā*. Bodhisattvas with such an experience will have the ability to be compassionate to all and to see all the sorrows of countless beings and yet not be cowed. They will not dwell upon signs. They will be worshipped and receive offerings even though they are bodhisattvas and not complete buddhas.

1.1.14) The Acquisition of Merit and Training (Chaps. 19-20)

Śakra says to the Buddha that a bodhisattva needs to have acquired a tremendous amount of merit in order have the opportunity to practise *prajñā-pāramitā*. The Buddha replies saying that it requires the equivalent of unimaginably

vast numbers of people leading perfectly complete moral and ethical lives. An unnamed *bhikṣu* then comments that the merits of such bodhisattvas have surpassed even those of the ruler of the *devas* himself. Śakra agrees adding that to have one thought of *prajñā-pāramitā* requires more merits than he possesses. He then speaks of the merits and achievements of a bodhisattva and how they will receive the support of the *devarājas*. Ānanda doubts that these are the words of Śakra himself. Śakra responds by saying that whatever he has said are the words of the Buddha. The Buddha tells Ānanda that such bodhisattvas will be approached and tempted by Māra and will come under his sway if they harbour any doubts. Māra will praise them if they argue with other bodhisattvas, something that an *avaivartika* would never do. He adds that one should regard all three paths as being one, the differences are how long it takes to reach the buddha path. Subhūti asks about how a bodhisattva trains to find *sarvajñā*. The Buddha says soon, if *prajñā-pāramitā* is practised, as it drives Māra away. After some discussion on the rarity of a bodhisattva, the Buddha adds that one moment of *prajñā-pāramitā* exceeds any degree of offerings.

1.1.15) Enduring the Hardships of the Pursuit (Chap. 23)

Śakra comments upon the hardships of the accomplishments of bodhisattvas and then sprinkles *māṇḍārava* flowers upon the Buddha. Next, he makes the earnest wish that those who seek awakening are capable of bearing such hardships. Śakra then asks the Buddha what is to be gained from all this. The Buddha responds with a series of comparisons in which the mass of benefits gathered is greater than Sumeru, all the waters of the oceans and the vastness of space. He adds that the difficulties surrounding understanding this can cause Māra's agents to approach as those seeking to become buddhas are also working to destroy Māra's dominion. Such bodhisattvas obtain the most fortuitous of births, are worthy of respect and never again enter into any woeful existence.

1.1.16) Awakening the Mind from its Dreams (Chaps. 23–24)

Subhūti asks the Buddha, if the mind is like a dream how can it be awoken? The Buddha replies by saying that turning away from illusion is part of the process of being deluded. Subhūti asks how illusion can cause awakening. The Buddha explains

that a bodhisattva pursues but is not afraid when nothing is obtained. He then compares *prajñā-pāramitā* to space in which there are no thoughts of any near or far because space has no form. The Buddha adds that *prajñā-pāramitā* is like an illusory man and reflections in water, they appear real, but are non-sentient imagery. Śāriputra, together with a hundred thousand *devas*, poses the question of why bodhisattvas exert themselves. Subhūti answers by saying that bodhisattvas do not see their efforts in this way. They do not see themselves or others as existing nor in need of release. All that they see is space, an extent without limits, bounds or differences.

1.1.17) Fearlessness (Chap. 24)

The dialogue again turns to the emotional stability of an *avaivartika* during which the prospect is discussed that even if all beings became part of Māra's horde, this would not disturb an *avaivartika*. Added to this are two unassailable factors, the power of vows and the gazing protection of all the buddhas.

1.1.18) Ratnaketu and Akṣobhya (Chap. 24)

The Buddha briefly describes the efforts of bodhisattvas in the presence of buddhas Ratnaketu (*Luó lín nà zhàng nà fó* 羅麟那杖那佛) and Akṣobhya (*Āchù fó* 阿閼佛). The Buddha proceeds to explain that these bodhisattvas experience a faith in the teaching which does not rely upon causes. The joy that they experience too, is said to have no causes, 'growing from nowhere'.

1.1.19) Śakra Raises Uncertainties, the Ultimate Word of the Buddha (Chap. 24)

Śakra raises the point that bodhisattvas will lose faith if they hear that there is no cause or basis to *prajñā-pāramitā* or the sutras and *dharmas*. Subhūti replies by saying that thought is like shooting an arrow into the empty air, there is nothing to hit. The Buddha's teaching springs from nowhere, there is nothing that waxes nor wanes. There are no distinctions. Whereupon *devas* sprinkle *māṇḍārava* flowers over the assembly and the Buddha predicts the future awakening of many *bhikṣus* in the gathering.

1.1.20) Importance of Correct Transmission of the Sutra (Chap. 25)

The Buddha tells Ānanda that a bodhisattva is unsurpassed and this can only be achieved by following the teachings of the *prajñā-pāramitā*, adding that only those in the human and Tuṣita realms are able to practise these teachings which are like being in the presence of a buddha. It is the storehouse from which all other teachings are born and should not be carelessly lost. The Buddha says that the merits of a multitude of people diligently following the other paths are not the equal of those of following *prajñā-pāramitā* for just one moment.

1.1.21) Akṣobhya Buddha (Chap. 25)

The Buddha uses his spiritual powers to create a vision of Akṣobhya Buddha together with his sangha which lasts a brief moment. He comments that dharmas are also like this – what is ordinarily seen is not what is there.

1.1.22) Conceptualizing *Prajñā-pāramitā* (Chaps. 26–27)

Subhūti asks the Buddha how is *prajñā-pāramitā* to be cognized, is it like space, empty and endless? The Buddha answers that when *prajñā-pāramitā*, the *skandhas* and *nidānas* are cognized, it is as though they arise and end from causes and conditions, although this is not so. When a bodhisattva understands this, Māra is struck down with grief and he is free from harm. The Buddha again urges the awakening to the effects of Māra's deeds. After repeating previous statements on the supremacy of *prajñā* amongst the *pāramitās* and the gravity of the merits of its practice even for the briefest moment, the Buddha names Gandhahastin Bodhisattva in the realm of Akṣobhya Buddha as one who can practise like this for a whole day. Subhūti asks the Buddha why do bodhisattvas follow some form of path. The Buddha explains that it is due to the need to find something permanent, to follow *prajñā-pāramitā* is to follow something which has such qualities, namely an experience of spaciousness.

1.1.23) The Tale of Sadāprarudita Bodhisattva (Chaps. 28-29)

The Buddha tells Subhūti that bodhisattvas should be like Sadāprarudita, a bodhisattva who lives in a distant *buddha-kṣetra* named Nitya-Gandhavatī (Nízhēqiántuóbōwù 尼遮捷陀波勿).

At first Sadāprarudita has a dream which prompts him to seek out the great dharma, but he finds nothing and becomes despondent. In a second dream a deva tells him about a past buddha named Dharmodgata-Aśugatra (Tánwújiéāzhùjiéluó 曇無竭阿祝竭羅) after which he goes deep into the mountains to live as a renunciant. After becoming despondent again, he hears the voice of a deva which tells him to seek *prajñā-pāramitā*. After giving Sadāprarudita some advice on how to practise, the deva then instructs Sadāprarudita to go eastwards. He sets off on his quest but only to become despondent yet again. Sadāprarudita then has a vision of a golden buddha who gives him further instruction on emptiness. The golden buddha then tells Sadāprarudita to go a further twenty-thousand leagues to the land of Gandhavatī. After giving a description of the wonders of that land, the golden buddha tells Sadāprarudita to seek out a bodhisattva named Dharmodgata who will teach him the *prajñā-pāramitā*. But he must, the buddha warns, know and awaken to Māra's work. Sadāprarudita sets off with great enthusiasm to find Dharmodgata. On his way he passes through a Māra realm where he decides to sell himself in order to buy offerings for his future teacher. No one responds to this offer as Māra controls the minds of the people in that realm. Śakra, however, sees Sadāprarudita and decides to put him to the test. Transformed as a brahman, Śakra accepts Sadāprarudita's offer to sell flesh, blood and marrow. As Sadāprarudita is cutting himself apart, a merchant's daughter sees what is going on and intervenes. After explaining his reasons for causing himself harm, Śakra reveals his true identity and restores Sadāprarudita's injured body to health. At this point the merchant's daughter decides to become a disciple of Sadāprarudita and joins him in his quest accompanied by her five hundred slave girls and five hundred wagons full of precious things. Together, they continue on the journey and reach Gandhavatī. They meet Dharmodgata Bodhisattva and present their offerings.

Sadāprarudita tells Dharmodgata of the story of his quest and receives instruction on the dream like nature of the world of experience. In reaction to this,

Sadāprarudita experiences ‘sixty-thousand *samādhis*’ during which Dharmodgata returns to his mansion. Next, Dharmodgata enters into retreat to practise *samādhi* for seven years. A week before Dharmodgata’s return, devas inform Sadāprarudita who decides to clean his teacher’s throne in preparation. But, just after the throne has been cleaned and redecorated, Māra ruins it by raining down filth. In order to restore the purity of the throne, Sadāprarudita and the five hundred women seek out water but cannot find any. So, they cut open their bodies and clean the site with their own blood.

Again, this is seen by Śakra who not only restores their injuries but transforms the site into a jewelled palace surrounded by trees and pools. Dharmodgata returns to teach Sadāprarudita and a vast gathering of bodhisattvas the meaning of *prajñā-pāramitā* for a period of seven days. Various omens occur including the falling of *māndārava* flowers. The five hundred women devote themselves to Sadāprarudita whom they see as no different to a buddha. Sadāprarudita offers everything he possesses to Dharmodgata who accepts the gift but offers it back in return. Sadāprarudita then experiences a further ‘sixty thousand *samādhis*’. Dharmodgata then instructs Sadāprarudita on how to speak with the voice of a buddha and appeal to the minds and aspirations of others. Following a lengthy talk on the nature of awakening, divine music is heard and the assembly see vast numbers of buddhas everywhere praising Dharmodgata following which they grant Sadāprarudita the assurance that he will become a future buddha named Kāma-Katidha-Phalāya.

1.1.24) Entrusting the Teachings to Ānanda (Chap. 30)

Concerned that the *prajñā-pāramitā* teachings may be lost, the Buddha entrusts Ānanda with the task of memorizing the sutra, ensuring that it is committed to writing and taught widely amongst bodhisattvas. Ānanda is told that he has always been loyal and devoted but to lose just one word of the *prajñā-pāramitā* sutra would be to betray this loyalty to the Buddha. The Buddha urges the sutra to be written, placed in a high place and worshipped. All those in the assembly are delighted, bow to the Buddha and depart.

1.2) Dramatis Personae

Following a review of the overall structure of the sutra, a brief examination of the qualities and roles of the *dramatis personae* serves to illustrate the contribution of the protagonists to the staging and flow of the text. For the full signification of the narrative to be realized, it is not merely an issue of what is said, but who says it. In addition to those who actually speak, some consideration also needs to be given to the personae named and described in the discourse whose actions are related to the text but who are not themselves present or part of the nested tales. Finally, two closely related themes are relevant, the processes of awakening and delusion are briefly discussed, namely the external control of the mind and the nature of dreaming.

Amongst the most apparent structural features of the Mahayana sutra is the ‘cast of thousands’, and the *Dàoxíng* is no exception. Unlike other voluminous works however, the *Dàoxíng* names relatively few of the attendees, essentially restricting itself to naming only those who contribute to the discourse. In treating the *Dàoxíng* as story narrative rather than history, it is reasonable to assume that the portrayal of the assembly and the naming of specific personae is for a purpose and not for some sense of mechanical completeness.

The opening scenario names only five personae: the Buddha, the *bhikṣus* Śāriputra and Subhūti, and two bodhisattvas Maitreya and Mañjuśrī. Chapter 2 (430a15) introduces Mahākauṣṭhila, Mahākātyāyana and Pūrṇa-maitrāyaṇī-putra with Ānanda first speaking in chapter 3 (434b03). Each persona has an associated talent for which they are famed. Śāriputra is renowned for wisdom, Mahākauṣṭhila for his understanding of *pratītya-samutpāda* and analytic thinking, Mahākātyāyana for his understanding of basic principals and the ability to explain obscure topics of doctrine, and Pūrṇa-maitrāyaṇī-putra for his ability to teach. Of these named disciples Subhūti is perhaps the most unusual as he is essentially a ‘forest-dweller’, a meditative renowned for his practice of *maitrī-dhyāna*. In the subsequent chapters of this thesis it will be shown these qualities of Subhūti are key elements in the development of the discourse and its approach towards the practice of *samādhi*, the conquest over Māra and entrance of a bodhisattva into the buddha path. The significance of Ānanda derives from his ability to remember. Ānanda best

represents the actual audience of the written text because it is to him that the Buddha entrusts the entire sutra. All, with the exception of Ānanda, are regarded as *arhats* but they are not described as such in this text. Although the *Dàoxíng* gives no indication of the age of these men, it can be read that they are all experienced and wizened elders based upon the relative dating of the portrayed gathering given in the closing paragraphs of the sutra as being thirty years after the Buddha's awakening. It is no coincidence then, that these personalities are brought together as those aspects of their achievements are the areas open to question and criticism within the text. When asked to address the group, Subhūti does not present or elaborate upon any well understood doctrine but, from the outset begins to present a novel view of the path and its goal which is steadily unpacked throughout the remainder of the text. Subhūti is by no means any simple listener. It is little wonder then that in the development of the Mahayana, the primary accomplishment of Subhūti shifts from that of 'forest-dweller' to one of being 'foremost in explaining the void' (Conze 1974, p.83). Those 'great disciples' that do not contribute to the development of the text were perhaps deliberately absented from the discourse due to their own particular abilities not bearing a direct relation to the dilemma presented in the text and its resolution. Maudgalyāyāna's prowess is that of the supernatural powers gained by meditation, Mahākāśyapa ascetic discipline, Aniruddha possessing the 'divine eye', Upāli keeping the rules of discipline and Rāhula mastery of the esoteric.

1.2.1) The Mahāsattva Bodhisattvas

Whilst Mañjuśrī is listed as present in the assembly, only Maitreya engages in the discourse. As the future buddha in waiting, he first speaks in chapter 4 when he contributes to the discussion of the *upāya-kauśalya* (438a14) which is given as a bodhisattva 'taking delight' (*quànzhù* 勸助, *anumodanā*) in the achievements of others in their practice of the *pāramitās*. Next, in chapter 7 (438b10), Maitreya cautions Subhūti about revealing aspects of the later stages of the bodhisattva path to those new aspirants who may be intimidated by what is said. Finally, in chapter 16, when dealing with the prospect of appearing a future buddha, Maitreya explains that his means of teaching *prajñā-pāramitā* will be one of speaking about *dharma*s that he does not actually see (457c11). The common thread running through these

instances is a bodhisattva's concern for the awakening of others and applying appropriate means of facilitating their progress.

When compared to the contribution of Maitreya, the silence of Mañjuśrī is a curious point. Karashima (2010, p.503) notes that no other recension contains this reference and the reasons for this are open to conjecture. One possibility is that inclusion in the *Dàoxíng* is the outcome of a scribal addition or, alternatively, the absence in later works is the result of some deliberate omission because of the lack of dialogue. During the period in which Lokakṣema was working, the cult of Mañjuśrī was already established (Lamotte 1960), a situation that already resulted in the Mañjuśrī persona becoming a protagonist in six of the other eleven texts attributed to Lokakṣema. Regarding this non-speaking role, Harrison (2000) describes the inclusion of Mañjuśrī in the *Dàoxíng* as a situation in which the character becomes 'plugged into the frame-story', a point from which the Mañjuśrī persona proceeds to gain ever more importance in the development of Mahayana narrative. Assuming the inclusion of this vignette appearance is not the outcome of some scribal error, such an early association of the *prajñā* text genre with the bodhisattva of wisdom, would certainly have provided later compilers of Mahayana sutras with the textual precedent to make decisive paradigmatic changes. For example, in the *Saptaśatikā Prajñā-pāramitā-sūtra*, (*Wénshūshìlì Suǒ Shuō Móhē Bōrě Bōluómì Jīng* 文殊師利所說摩訶般若波羅蜜經, T232), the interlocutor in the form of Subhūti (arhat), becomes displaced by Mañjuśrī (*bodhisattva-mahāsattva*), although the other main protagonists of the *Dàoxíng* are present.

1.2.2) *Bhikṣus*

Anonymous, individual speakers as a rule do not occur in the text yet there are always exceptions. In chapter 20 (463b19), a 'certain *bhikṣu*' addresses Śakra in an almost irreverent manner. The *bhikṣu* is not posing a question, or adding to the development of the dialogue. The anonymity of the speaker has the effect of reducing the comment into some form of footnote or adjunct. It becomes a reminder to the audience that from the Buddhist perspective, even the ruler of the Vedic *devas*, almighty as he is, still lacks the power to resolve the ultimate mysteries of the mind. Śakra can evaluate the effects, but he cannot achieve these for himself.

1.2.3) Lay Followers

Gaṅgā(-devī) Upāsikā is the only lay follower named in the text and appears towards the end of a lengthy conversation on the final realization of the path. Firm of faith, Gaṅgā(-devī) says that she has no fear and will enter any awful place to seek awakening and the transmission of a buddha. As she scatters flowers upon the Buddha these remain suspended in the air due to his ‘mighty-power’. The Buddha then explains that her actions are the same as his own when Dīpaṃkara gave him his assurance (458b02). In return the *upāsikā* becomes the sole person to be named in the gathering as someone receiving an assurance of their future return as a buddha. The gathering is told that she will appear in the world with the name Suvarṇapuṣpa Buddha during the *tārakopadma-kalpa* after being reborn many times as a man in the realm of Akṣobhya Buddha. He adds that in a past life she raised the first thought of awakening within the sight of Dīpaṃkara Buddha. Of all the available versions of the sutra, only the *Dàoxíng* omits the element *-devī* from her name and perhaps with good reason. Both Conze and Karashima name her as the ‘Goddess of the Ganges’ whereas the outcome of the narrative found in the text does not easily permit such a literal interpretation. One potential cause of confusion is interpreting the sprinkling of flowers as a characteristic of the *devas* as portrayed on numerous occasions in the *Dàoxíng* and not as the simple expression of the *upāsika*’s declaration of faith and her overcoming of fear. At the end this event, the Buddha confirms Ānanda’s comment that Gaṅgā(-devī) has ‘crossed-over’ (i.e. she had already entered the bodhisattva path). She is free of what the opening chapters of the *Dàoxíng* describe as causing the aspiring or developing bodhisattva to fall victim to Māra temptations or to seek out the arhat path: fear, doubt and the lack of faith.

The inclusion of Gaṅgā(-devī) is something of an emotive, narrative excursion more of which will be explored later in this study. Although not important in the sense that she directly contributes to the development of any central theme, her inclusion is deeply significant; Gaṅgā(-devī) is a woman, not a man, nor is she a member of the sangha or named earlier as being in attendance. The accounts of her past and future are themselves nested tales within the frame-story of the sutra. There is a ‘flashback’ (analepsis) to her past and a ‘cutaway’ (prolepsis) to her future. Much like Ānanda and Sadāprarudita, her inclusion is one of appealing to

the minds of the listening audience by conveying the idea that they too are able to complete the path.

1.2.4) Śakra, Brahma, Prajāpati and the *Deva-putras*

Attracted by the light of truth that radiates from the Buddha, the *Dàoxíng* describes the *devas* arriving in fantastically large numbers. Chapter 2 (429a11) mentions the presence of some seventy-five thousand *devas* with Śakra leading forty thousand *trāyastriṃśa devas* and the *catur-mahā-rājakāyikās* a legion of twenty thousand. Additionally, there are ten thousand *brahmā-kāyika* and five thousand *brahma-vihārā devas*. Of these only Śakra is named as one of the key interlocutors and his presence is indicated in almost every section of the text. Two separate lists of heavenly beings are contained in chapters 3 and 4 which show inconsistencies of transliteration and content which can be considered to be a result of problematic translation.

In order to identify the function of the presence of such a profusion of *devas* in the narrative a closer examination of the structure of the text and the details these provide is required. Chapter 20, simply entitled “Śakra Devānām Indra”, begins with Śakra saying to the Buddha that a bodhisattva needs to acquire a tremendous amount of merit in order to have the opportunity to practise *prajñā-pāramitā*. The Buddha replies, saying that it requires the equivalent of unimaginably vast numbers of people leading perfectly complete moral and ethical lives. In itself, merit and virtuous action are not imaginable, whereas the light and the features of the *devas* are. Immersed within a society abounding with religious imagery and mythical accounts of the creation of and maintenance of the world, the audience for this text would have understood its unambiguous message: the merits of a bodhisattva who has found *prajñā-pāramitā* outstrip those of a deva. The topic of merit also forms the subject of chapter 3. In addition to the presence of Indra, the text indicates the attendance of Brahma and Prajāpati (the Vedic progenitor) each of whom is accompanied by an undisclosed number of *devas*. And, unusually, the *Ṛsi devas* are also included as being among this group. The critical issue here is that within the theory of transmigration, the accumulation of merit produced from altruistic action results in divine rebirth. Those whose weight of virtue had the power to create and mould the cosmos have come to the assembly and, even before unnamed *bhikṣus* of

comparatively lowly status, admit that their condition pales in comparison with that of a buddha or bodhisattva.

In terms of the ‘divine truth’, the Ṛsis, the original ‘hearers’ of the Vedas are listed being present in the gathering as further testament to the gravitas of the *prajñā-pāramitā*. Their joint praise, it must be noted, lauds Subhūti rather than the Buddha. The Buddha is the saviour, but the teaching he has chosen to give reveals a world of entrapment and a path to release (i.e. the path of the arhat). Subhūti has already heard the ‘truth’ from the Buddha, but moves the direction of the debate towards one in which the disciples seek to become a *samyak-saṃbuddha*, someone who possesses Brahma and Prajāpati like powers by being capable of creating *buddha-kṣetras* or returning to the world without sinking in it in order to turn the wheel of dharma. Moreover, within the Vedic mythology of creation, the world has many undesirable qualities such as death, suffering and entrapment which the creators cannot rectify but which the buddhas in their creation of their parallel ‘pure realms’ (*jìngtǔ* 淨土) have overcome.

1.2.5) *Yakṣas*

In chapter 2 (429c19) the audience is told that the *devas*, in their private thoughts, are aware that *yakṣas* of various sorts are able to hear the teachings given by Subhūti. Similarly, in chapter 25 (469a19), *yakṣas* are named as being amongst the groups empowered through the Buddha to share in the vision of the Akṣobhya Buddha. The majority of contexts in which *yakṣas* are identified includes them within a general grouping of non-humans typically formulated as ‘*devas, nāgas, yakṣas, gandharvas, asuras, garuḍas, kinnaras* and *mahoragas*’. As sentient creatures they are able to value the Buddhas teaching. Chapter 3 (434c29) describes *yakṣas* being drawn to written volumes of the sutra. In doing so they will worship and seek receipt of its benefit in a manner akin to worshipping a living buddha. In general, however, the *yakṣas* within the *Dàoxíng* are depicted as being something of a hindrance. Chapter 15 (455b28) presents a number of instances. The Buddha explains even Vajrapāṇi, the ruler of the *yakṣas* along with cohort of *yakṣas*, will not be able to encroach upon an *avaivartika-bodhisattva* because they are unshakable. In the same passage there is some implication that *yakṣas* are capricious beings in need of appeasement but an *avaivartika* is no longer concerned with any form of sacrifice

to the *yakṣas* (455c09). As a class of sentient beings, the *yakṣas* constitute a wide range of nature spirits whose dispositions can range from malevolent to benign (DeCaroli 2004; Sutherland 1991). Significant as *yakṣas* are within Indian mythology, their origins as reflected within ancient texts are not clear. Yet, as the Vedic textual tradition develops, the depiction of the *yakṣa* becomes more debased till they acquire qualities of both the beast and human; animative forces in nature worthy of awe and then finally demons. Sutherland (1991, p.70) comments:

It is the quality of mysteriousness that also contributes to the growing sense of fear and dark malevolence that comes to be associated with the *yakṣa*. His obscurity is assimilated to another aspect of the unknown or the primal mystery, its dangerous or abysmal potential for obfuscating the luminous elements of creation that are related to the sacrifice.

This process of ‘obfuscating the luminous’ is addressed elsewhere in the discussion of *Māra*, but there is further relevance here in the discussion of the depiction of the *yakṣa* in the *Dàoxíng* in the form of demon possession. An account given in chapter 18 (459c27) presents the Buddha describing how *Māra* works to deceive onlookers by claiming he has the power to exorcise malign *yakṣas*.

1.3) Personalities Discussed but not Present at *Gṛdhrakūṭa*

1.3.1) *Dīpaṃkara* Buddha

Two references are found, in chapters 3 (431a07) and 16 (458b01). The first of these relates to the Buddha’s own receipt of an assurance of his future awakening and the second to that of *Gaṅgā* (-devī) presented above. When the Buddha describes his encounter with *Dīpaṃkara* he explains that this occurred simultaneously with his finding *prajñā-pāramitā*.

1.3.2) *Akṣobhya* Buddha

Akṣobhya has no direct influence on the proceedings of the sutra although he is presented in connection with the universality of the bodhisattva path. As already noted above, the realm of *Akṣobhya* Buddha is first mentioned in connection with the assurance given to *Gaṅgā*(-devī). The second occurrence is found in chapter 24

(467c08) where the Buddha describes how those bodhisattvas born in this realm are *avaivartika* due to their faith in *prajñā-pāramitā*. The final reference is in chapter 25 (469a20) where the assembly is described as seeing Akṣobhya surrounded by his assembly due to the Buddha's mighty-power. This event promotes Akṣobhya's unnamed *buddha-kṣetra* as a place where a bodhisattva has the capacity to excel.

Nattier (2000) discusses the importance of Akṣobhya in the development of Pure Land Buddhism, comparing the descriptions of Akṣobhya's realm of Abhirati given in Lokakṣema's Chinese translation of the *Akṣobhya-tathāgatasya-vyūha* (T313; *Āchùfó Jīng* 阿閼佛經) with that of Amitābha's realm of Sukhāvatī. Whilst Abhirati has many parallels with the Sahā world presided over by Śākyamuni (ibid. p.81), bodhisattvas in Abhirati enjoy miraculous powers, are free from all temptation by Māra and can journey to other realms to receive teachings from different buddhas.

1.3.3) The Bodhisattvas Ratnaketu and Gandhahastin

A single passage naming Ratnaketu Bodhisattva, a disciple of Akṣobhya Buddha, is found in chapter 24 (46c01). Dealing with the unassailability of an *avaivartika-bodhisattva*, the discussion surrounding him develops the theme of the universality of a buddha's awareness. A situation in which the minds of the buddhas throughout the multiverse form a cosmic web, each buddha is aware of the others and the events of the beings of those spheres and the achievements of bodhisattvas in particular. The Buddha mentions that those who enter into *avaivartika* grounds are not aware of it, but their progress does not go unnoticed. The buddhas of the ten directions are aware, their glances give protection and they praise such achievements. The theme re-emerges in the tale of Sadāprarudita amongst the list of the sixty thousand *samādhis* he experiences. In chapter 25 (470a12) the text discusses the power of a mind of *prajñā-pāramitā*. After repeating previous statements on the supremacy of *prajñā* amongst the *pāramitās* and the gravity of the merits of its practice even for the briefest moment, the Buddha names Gandhahastin (*Qiántuóhéjìn* 健陀訶盡), a bodhisattva in the realm of Akṣobhya Buddha, as one who can practise like this for a whole day.

1.3.4) The Buddhas Gandhālaya and Dharmodgata-Aśugatra and the Bodhisattvas Dharmodgata and Sadāprarudita.

The names of these buddhas are mentioned in the tale of Sadāprarudita contained in chapters 28 and 29. Gandhālaya (Qiántuóluóyē 捷陀羅耶) presides over the realm of Nitya-Gandhavatī where Sadāprarudita is said to live (470c22). The wording of the tale's scenario suggests that Sadāprarudita is unaware of Gandhālaya, but due to the maturation of his past karma, he is still able to raise the thought of becoming a bodhisattva. The name Dharmodgata-Aśugatra (471a08) is later revealed to Sadāprarudita in a dream but once again, this is a past buddha and one whose teachings are lost. Following these simple introductions, there is no further mention of these buddhas. Sadāprarudita, however, finds the namesake bodhisattva Dharmodgata who acts as his teacher. The contribution of these two buddhas to the narrative is purely incidental, their absence serving to create a sense of pathos which later gives rise to optimism. Although, these buddhas may be long since gone, Sadāprarudita still finds his *kalyāṇa-mitra*. What the overall narrative of the sutra appears to present is a set of linked scenarios in which individuals of sufficient merit (i.e. Subhūti, Gaṅgā(-devī), Dharmodgata and Sadāprarudita) have the potential to act in buddha-like ways. Whilst complete awakening is far away, they bear a buddha's 'mighty power' (*wēishén* 威神, *anubhāva*) and have the potential to transform their worlds (477b04).

1.3.5) Māra

Although Māra makes no direct, personal appearance within the events of the text, he is a significant persona and is discussed in greater depth in chapters 2 and 3 of this thesis. It should come as no surprise that Māra is not present, he is the attacker of individuals and not the crowd. The backdrop to the earliest accounts of Māra portray the contemplative life promoted by the Buddha's teachings and the quietude that it generates as the circumstances within which Māra's presence becomes apparent. Although the majority of instances depicted in the *Dàoxíng* are situations in which Māra is considered as secretly influencing the contents of his victim's minds, two instances in chapters 3 (434a06) and 29 (472b01) depict a Māra possessing a physical presence albeit not in a transformation body or with the intent to deceive. Central to the mythic depiction of the effects of *prajñā-pāramitā*

dispelling delusion, Māra is seen as preying upon the thoughts of *sarva-sattvas* and actively working against those who wish to break his grip upon their minds.

Although not directly stated as such, Māra's control over the mind of his victims is treated much like a bad dream as the only remedy to his influence is to 'awaken' from his influence through the recognition of signs.

1.4) Anonymous Groups and their Progression on the Path

Whilst the named personae of the sutra are the key debaters on the topic of *prajñā-pāramitā*, none would appear to be a direct beneficiary of the discourse. This is not to suggest that they are not portrayed as expanding their insight in the wake of the points raised by Subhūti and elaborated upon by the Buddha. For instance, at the outset of the text Śāriputra expresses doubts about Subhūti (425c11) only to later replace these with delight in the explanations that he hears (426a03). The paths of the arhat, *pratyekabuddha* and bodhisattva may be described as 'one' (454a22) yet, ironically, the foremost disciples receive no assurances of buddhahood although what is said, especially by Subhūti, becomes the basis for the progress of others. The implication is clear – they have not yet entered the bodhisattva path. Their passage onto it appears in the somewhat later *Saddharma-puṇḍarīka-sūtra* where they each receive an assurance. This curious state remains in accord with the purpose of the text as offering an alternative to the path of the arhat and cautioning against its pursuit. Subhūti is asked to speak in the sense of instructing, for the benefit of the assembly which he does, and in so doing, it is the 'assembly of the unnamed' that benefit most, the Buddhist Everyman.

Two passages (451a, 453b) describe members of the assembly undergoing spiritual experiences as a direct result of hearing the discourse in a manner much like the 'receipt and departure' narrateme often found at the end of many sutras. This narrateme, apart from providing a balanced, formulaic ending to correspond with the 'thus have I heard' opening, also portrays the presence of a sense of faith and optimism in the minds of those who have received the text. It would also be valid to infer that the communicative function of this narrateme is one of evoking within the audience a similar sense of sharing or possession (Aramaki 2003). This requirement is more necessary in texts such as the *Dàoxíng* as, unlike the relative simplicity and direct talk of the shorter texts of the *Āgamas* and *Nikāyas*, the

extended narratives of Mahayana sutras are more challenging, perhaps even problematic. To be an effective pedagogic tool, the text has to do more than merely inform; it must convince its audience of the validity of its content and encourage them to adopt it as religious truth. The inclusion of events that portray the effects of the immediately preceding discourse upon its attendees may not necessarily give rise to understanding, but may result in the suspension of doubt and fear to a sufficient level for the contents to be accepted. The description of an immediate effect serves to signify that what has been presented should be considered as being a more potent method. The first of these occurs in chapter 11 (451a) where the ‘*tathāgata-dharma*’ is said to be ‘unreckonable’, ‘like space’ and ‘without bounds’, and the second in chapter 14 (453b) following a discussion upon ‘basic nothingness’.

If the two examples are placed together alongside the narrateme of ‘receipt and departure’ the similarities can be seen.

478b12

佛說經已。諸弟子、諸菩薩，諸天、諸阿須倫、諸龍、鬼神、諸人民，皆大歡欣，為佛作禮而去。

The Buddha had finished speaking this sutra. All the disciples, all the bodhisattvas, all the *devas*, all the *asuras*, all the *nāgas* and *yakṣas*, and all the people, each of them was greatly joyed, bowed towards the Buddha and went.

451a12

佛說是經時，五百比丘僧、三十比丘尼皆得阿羅漢；六十優婆塞、三十優婆夷皆得須陀洹道；三十菩薩皆逮得無所從生法樂，皆當於是婆羅劫中受決。

As the Buddha spoke this sutra a group of five hundred *bhikṣus* and thirty *bhikṣuṇīs* became *arhats*, sixty *upāsakas* and thirty *upāsikas* found the *srota-āpanna* path and thirty bodhisattvas found the joy not born of any *dharma*, all to receive an assurance during the *bhadra-kalpa*.

453b28

佛言：“是本無甚深，甚深。”

當說本無時，二百比丘僧皆得阿羅漢；五百比丘尼皆得須陀洹道；五百諸天人皆逮無所從生法樂，於中立；六十新學菩薩皆得阿羅漢道。

The Buddha said: ‘Basic nothingness is very deep, very deep.’ When basic nothingness was spoken of two hundred of the *bhikṣu* sangha became *arhats*, five hundred *bhikṣuṇīs* found the *srota-āpanna* path, five hundred *devas* obtained joy from the *dharma* that arises from nowhere and sixty of the newly training bodhisattvas all reached the arhat path.

The gist of this narrateme can be expressed in the syntagm:

After the Buddha speaks, various groups receive the fruits of the path, some experience joy and then proceed to apply what they have received.

A further example of the re-working of existing story-lines is found in chapter 24 (468b01). Following the discussion of a bodhisattva’s fearlessness some ten million *trāyastriṃśa devas* sprinkle *māṇḍārava* flowers upon the Buddha. A group of unnamed *bhikṣus*, then take up some of the blooms and offer them with the pledge to follow the Buddha’s teaching. Smiling, the Buddha again gives assurances for not just the *bhikṣus* but the *devas* too, saying that they will all become buddhas during the *phala kalpa*, each with the name Avakīrṇakusuma. In this case, it is the ‘flower scattering’ narrateme mentioned above with regard to Gaṅgā(-devī), which of itself is a paradigmatic shift in the syntagm of the narrateme. Not only is there a shift in the personae of the givers, but also in the time frame. In the case of the Buddha and Gaṅgā(-devī), the juncture between them was the encounter with Dīpaṃkara in the distant past, whereas the point of departure in this event in the *Dàoxíng* is indeterminate and such uncertainty allows the potential of both the acts of aspiration and sincere offering as occurring within a single lifetime.

Fearlessness, as established in the Gaṅgā(-devī) episode, is the sign of faith and this instance is the same. The difference lies in the immediacy of the process and the huge numbers of beings involved. Once again, such events can be abstracted to form a common narrateme.

After making genuine aspiration, when a devotee gives a flower offering to a buddha in complete faith, then an assurance will be given.

1.4.1) Robbers, Armies, Soldiers and Illusionists

Throughout the *Dàoxíng* the Buddha and others are portrayed using a range of similes to convey the imagery necessary to communicate the idea of *prajñā-pāramitā* as allaying both fear and the effects of delusion. Those contexts in which fear is mentioned links this emotion with severe personal attacks by outsiders. Fear is associated with the prospect of falling victim to raids by brigands and marauding soldiers, the perceived threat of their attacks going beyond the loss of property to that of ‘stealing’ life (*zéi suǒ shā* 賊所殺, 457c24). The image of the robber (*zéi* 賊, *caura*) occurs in chapters 8 (445b02), 9 (447c09, 338b09), 15 (445b23, 455c08), 16 (457c23, 457c26, 458a27) and 18 (461b10, 461c05, 461c06, 461c07). Whilst these assailants are portrayed as human, in chapter 18 (461b10) the ‘robber’ becomes associated with the term *rākṣasa* (*luóchà* 羅刹). This association is an important one as it extends the idea of the theft of property to include the mythic, as the *rākṣasa* is a despoiler and causer of grievous harm at a more profound level.

The earliest textual references to the *rākṣasas* are found in the *Ṛgveda* where these mythic beings are described as the ‘enemies of mankind’. Unlike the ambivalent *yakṣas*, the *rākṣasa* are eaters of flesh and drinkers of blood, a bringer of disease and the despoiler of the sacrifice (MacDonnell 1897, p.162-164). The mythology describes the *rākṣasas* attacking at night and then dispelled by the light of the Sun. This connection with light, fire and the Sun is again found in the *Ṛgveda*, where Agni, lord of fire, is also known as the ‘subduer of the *rākṣasa*’. Attributes of the Vedic Agni are found in the narratives surrounding the Buddha within the *Dàoxíng*. Agni is the divine messenger, in that he accepts and takes offerings to the *devas* and in return brings their benediction. The parallel in Buddhist myth is a buddha who receives sincere offerings (flower offerings) and returns the boon of an assurance of future buddhahood (*shòujué* 受決, *vyākaraṇa*).

The power of light and radiance is another key Mahayana narrateme found in the *Dàoxíng* and forms the subject of chapter 10. Light connects the buddhas and bodhisattvas with the supra-mundane (*lokôttara*) and is described as being the

radiant light born of *sarvajñā* and *prajñā-pāramitā* (449a03) that shines upon the world (*zhàomíng yú shìjiān* 照明於世間). The opening of chapter 10 explains that the basis of this light is *prajñā-pāramitā* which, when pursued or recited as a text, imbues the bodhisattva with the mighty-power of a buddha which protects against the approaches of Māra (448c17).

The theme of attack and protection leads to the subsequent anonymous grouping, soldiers (*bīng* 兵). This category is not discussed as separate topic but included in lists found within chapters 3 (431c12, 431c17, 433c12), 9 (447c10), 15 (455c08), 17 (458c02) and 18 (459b21), where the role of the soldier is not defensive but offensive requiring the use of weapons and devising of stratagems of destruction. This particular viewpoint stands in contrast to the allegorical description of the bodhisattva as some form of ‘spiritual warrior’ given in chapter 1 (427c02) where the bodhisattva is said to ‘gird the great armour’ (*móhēsēngnà sēngniè* 摩訶僧那僧涅, *māhasaṃnāha-saṃnaddha*) and to ‘set out in the great chariot’ (*móhēyǎn sānbázhi* 摩訶衍三拔致, *mahāyāna-saṃprasthita*), yet the bodhisattva in this accoutrement bears no sword or bow; his weapon is the magical power of the *prajñā-pāramitā*. The connection of robbers with soldiers is a distinctive feature of this earlier version. The Sanskrit text has only two references to soldiers and these are the hordes dispatched by Māra or produced by the craft of an illusionist.

The final anonymous group antithetical to the Buddha and his mission is found in chapter 3 (433c21). Described as *yìdàorén* 異道人, or ‘path wanderers’ (*parivrājakas*), these are followers of some sects considered up as ‘up to no good’ (*wúyǒu shàn yì* 無有善意) and all of whom bore evil intentions (*dūlú chí è yì* 都廬持惡意). The context in which this instance occurs implies that a dispute would arise if *parivrājakas* were to enter the assembly. The outcome of this would be the failure to transmit the *prajñā-pāramitā* which can be seen as the basis of the text associating such groups with Māra. The *Dàoxíng* paints a bleak picture of the *parivrājakas* although as Malalasekera (1938, p.159) points out, some basic ideas were common to the Buddha’s teachings and certain groups of *parivrājakas* and that whilst their goal was deathlessness, this was most probably the goal of rebirth in a *brahma* world. Within the Buddhistic context then, this would be a path deviation, again indicating a close association with the temptations of Māra.

1.4.2) Groups of Sentient Non-Humans

Various groups of creatures are said to come to worship and receive the benefit of the *prajñā-pāramitā*. The most extensive list is found in chapter 3 in an address given by the Buddha (434c28). He speaks of how these diverse groups will come to worship and receive the *prajñā-pāramitā* teachings with each group obtaining similar benefits. The contribution of such lists to expanding the vision of the text is further emphasized in chapter 29 (475b16) when Dharmodgata talks of the universality of *prajñā-pāramitā*. In this instance, those categories of creatures not hitherto considered able to pursue *prajñā-pāramitā* such as hell beings, animals and various forms of malignant spirits are also included. The distinction made in the text however, is not that such beings are able to pursue the path, but that those who are capable of doing so transcend dualistic views which produce the illusions of good and bad.

1.4.3) The Merchant's Daughter and the Five Hundred Women

These women are found with the tale of Sadāprarudita. None are named, not even the merchant's daughter who acts as the benefactor of the bodhisattva in his quest. Whilst they are diligent in supporting the Sadāprarudita, they are not described as progressing upon the path, but it would appear that the tale of Gaṅgā (-devī) contributes much to their portrayal. Their complete surrender in faith to Sadāprarudita (475c28) leads to them all becoming transformed into men with each receiving an assurance of their becoming a *samyak-saṃbuddha* (477b15).

1.5) Illusion, Miracle and Mind Control

Similes containing references to the trickery of illusionists (*huànshī* 幻師, *māya-kāra*) and the power of illusion to deceive the unwary is encountered in five locations: chapters 1 (427c07), 23 (466b22), 25 (469c25) and 29 (475a29). The wording of the Lokakṣema text relies upon constructions derived from a single term *huà* 化 to convey the idea of transformation which is then used to construct compounds such as *huàchéng* 化成, *huàfó* 化佛, *huàhuàn* 化幻, *huàrén* 化人, *huàxiàn* 化現, and *huàzuò* 化作. This process of transformation does not make any distinction between what is considered to be a miracle in which some transubstantiation has taken place, an apparition, hallucination or some other form remarkable change. (See

Karashima 2010, p.219-222 for a complete listing and comparison with other recensions). The nature of illusion is, to some extent connected to the ability to imagine. One notable instance is found in a simile contained in chapter 24 (467b13). Here, the Buddha encourages his listeners to imagine an infinite number of Māras each transforming further infinite numbers of Māras who wage an assault on an *avaivartika-bodhisattva*. The text makes no distinction as to whether these transformations are either good or bad, it is a matter of who creates them and for what purpose. By way of contrast to the Māras, in chapters 2 (430a23), 22 (465c09) and 24 (468b01) the benign Śakra and the *trāyastriṃśa-devas* are said to produce flowers which are then sprinkled upon the Buddha. These, as might be expected, are no ordinary flowers but heavenly *māṇḍārava* flowers (*wéntuóluó* 文陀羅), which are also to be regarded as illusory as revealed in a conversation between Śakra and Subhūti in chapter 2 (430b01) .

The *Dàoxíng* does not depict Māra's hordes as bearing arms but other narrative accounts such as those found in the *Lalitavistara-sūtra* draw upon a wealth of Vedic allusion in order to expand the vision of the Māra assault to include blows dealt by shape-shifting demons wielding cudgels, spears, swords and arrows (Bays 1983b, p.465). Within the context of the *Lalitavistara-sūtra*, these demonic forms are apparitions (ibid. p.463) whose weapons become transformed by the power of Buddha into 'garlands and canopies of flowers' (ibid. p.480).

In addition to the creation of projected mental objects which have appearance but lack substance, both Māra and Śakra are portrayed displaying powers of transfiguration. In chapter 15 (455b09) Māra assumes the form of a *yakṣa* and in chapter 28 (472b17) Śakra becomes a *brāhmaṇa* who appears before Sadāprarudita. Both acts are deceptions although the motives are opposite; Māra's aim is to tempt whereas that of Śakra is to test, the outcome of the temptation being regress, and that of the test progress. Beings seen in visions as in the case of the unnamed gold coloured buddha that radiates light who manifests before Sadāprarudita (chapter 28, 471b16), also appear through a process of transformation. In this case however, it is not to test or tempt the bodhisattva but to instruct him. The transformation buddha is not described as produced by anyone and simply appears during a moment of crisis. Such an appearance from nowhere would appear to serve two

purposes, the resolution of a story conflict and to inject more detail into the narrative.

Bodily restoration also is described in this context. In chapter 28 (472c21) Śakra heals Sadāprarudita after a test of faith and again in chapter 29 (474c15) the deva restores the wounds of Sadāprarudita along with those of his five hundred women followers after they cleanse the teaching hall of Dharmodgata with their own blood. Then, at the end of the chapter, these women transform into men (*huàzuō nánzǐ* 化作男子) because of their merits (477b16). Of these, the event of the women becoming men is somewhat incongruous with the other depictions. It would appear that they possess the power to change their appearances much like the *devas* and *māras*, but the narrative would suggest otherwise as these changes are not produced at will. As a result, this one-off event leaves the reader with the impression that the text is implying that experience of the phenomenal world and embodiment within it are the outcomes of certain forms of moral action.

1.5.1) The Buddha's Mighty Power

Referred to in some twenty-one locations throughout the text, the 'mighty power' of the Buddha (*fó wēi shén* 佛威神, *buddhānubhāva*) is an important topic in the narrative of the sutra which can be easily overlooked. Functionally, this 'mighty power' is much like the 'power of transformation' possessed by the *devas* and *māras* except for two notable exceptions: the buddhas do not display transfiguration nor the ability to restore injury or destruction. Furthermore, possession of this 'mighty power' is not restricted to the Buddha as an *anuttara samyak-saṃbuddha* as various references make clear that elements of it are attainable by a bodhisattva, either as a buddha's proxy or through direct personal possession. The differences in the capacities of the powers between a buddha and a bodhisattva of the advanced stages of the path are said to be based upon the accumulation of merits.

A comparative table of the narratives containing references to these various powers in the *Dàoxíng* can be produced as follows:

	Power	B	M	S
P1	Causing changes to the environment (rain and earthquakes).	*	*	*
P2	Averting or nullify the effects of injury and its causes.	*		*
P3	Transfiguration.		*	*
P4	Making others see or not see what is there (visions, illusions).	*	*	
P5	Emitting light.	*		*
P6	Knowing the minds of others.	*	*	*
P7	Knowing what others are doing	*	*	*
P8	Seeing the past and the future	*		

(B = buddhas and bodhisattvas, M = Māra, S = Śakra)

Table 1: Powers of the Buddha, Māra and the bodhisattva.

These various powers are not found with equal regularity in the text and some instances do not contribute to the overall development of the narrative. For instance, power over the environment is [P1] a significant factor in the Māra temptations (446c25, 474b26) whereas this is mentioned only twice in connection with the buddhas and bodhisattvas. In the first instance the earth is said to tremble when a bodhisattva has ‘crossed-over’ (453b24) and the second occurs whilst Dharmodgata teaches his assembly (477b09) as he described as possessing a buddha’s mighty-power. On numerous occasions the *Dàoxíng* tells the reader that bodhisattvas who recite the sutra (443c13, 446a16, 446c16, 446c18, 448c17) obtain the power and protection of the buddhas from physical harm [P2].

Unlike the descriptions of Māra in which the minds of others are manipulated to cause fear and doubt, those of the Buddha (443b16, 469a20) and Dharmodgata (477b10) portray the creation of *samādhi*-like visions [P4] which become the basis of hope and faith. Light [P5] is described as being emitted by the Buddha in the description of the scenario (429a15), during the discourse (458a14), and by bodhisattvas following the passing of the *tathāgatas* (433c07, 459b17). The source of this light is said to be *prajñā-pāramitā* (444c16, 449a01, 449a03). The narrateme of light is also significant in the story of Sadāprarudita in terms of his vision of the golden buddha (471b20), experiences of *samādhi* (474a11) and the descriptions of Dharmodgata (473b09) and his realm (473a18) Gandhavatī.

The power of knowing the thoughts of others [P6] is attributed to the Buddha (433c28), Śakra (463c23), and Subhūti (425c13, 429c13, 429c21). In the case of Subhūti, he is described knowing what Śāriputra, Ānanda and the *devas* are thinking. Although Māra is not described as reading the minds of others, such an ability is subsumed as Māra is able to work upon the desires, fears and doubts of others.

All the buddhas see bodhisattvas progressing on the path elsewhere [P7] (436a25, 446a13, 460a05, 467b21, 467b12) and praise those who become *avaivartikas* (467c03, 467c17, 472a20) whereas both Māra and Śakra know the actions of bodhisattvas in order to tempt or test them. Whilst the Buddha alone is usually considered as being omniscient [P8], in the sense of also being able to see the chain of causality that connects the past, present and future, the *mahāsattva* is also portrayed as having similar abilities (427b18, 434c28).

The acts of transfiguration within the narrative are problematic if any attempt is made to relate these to the corporeal states of the Buddha, Māra or Śakra. The Buddha has physical form, Śakra in the assembly is a being of light and is non-corporeal whereas the state of Māra appears to be indeterminate. As a *paranirmita-deva* Māra is certainly non-corporeal, yet in two instances corporeal existence is implied. The first occurs in chapter 3 (434a06) where Māra is said to be riding in a chariot drawn by four horses and the second is where Sadāprarudita passes through ‘a realm famed for being the country of Māra’s pleasure’ (*guó míng mó suǒ lè guó* 國名魔所樂國) (472b01). This ambiguity should not be seen as a hurdle in identifying the role of transfiguration as a narrative device. Regardless of the motive, the instances where Māra and Śakra transform involve some attempt to deceive the beholder.

1.5.2) Demonic Possession, Dreaming and Illusion

Chapter 18 offers a brief but significant opportunity to explore the differences between what the text conveys as being demonic possession (*guǐshén suǒ qǔ chí* 鬼神所取持, *amanuṣya-graha*) and the work of Māra. Whilst discussing the topic of the false *avaivartika*, a potential scenario is described in which Māra leads a bodhisattva to wrongly assume that he has received an assurance and is already a buddha. The

bodhisattva is duped into believing this because his pride leads him into thinking that he has exorcized the demons that have taken control of others.

The *Dàoxíng* does not elaborate on what the effects of such a possession might be although one of the merits described in chapter 3 (435b24) is that bodhisattvas will not experience malevolent spirits daring to enter and control their ‘winds’ (*guǐshén bùgǎnjìn qì* 鬼神不敢近氣). As a result, when they wake up they will not ‘think greatly of food; their thoughts and bodies are supple, fair and full’. DeCaroli (2004, p.25) observes that Buddhist texts largely avoid the topic of spirit religion, perhaps due to such matters being inappropriate for the sangha. This would tally with a later comment in the *Dàoxíng* (455c09) where matters relating to *yakṣas* or demons (*guǐshén* 鬼神) are said to be amongst those to be avoided by an *avaivartika*. DeCaroli (ibid.) continues:

...numerous primary sources tell of spirit-deities who could take control of the bodies and minds of their victims. In many cases this possession is seen as the cause of severe illness, whereas in other examples it seems to be a desirable state akin to the ecstatic trance of a medium.

These effects do not match the results of the deeds of Māra given within the *Dàoxíng*. Māra does not inflict any physical harm upon his victims nor cause them to become either unconscious or blissful. To the contrary, the effects of his less than desirable influences act to promote heightened anxieties filled with doubt and fear.

Whilst dabbling with demons may be discouraged, the *Dàoxíng* does list two means of driving out demons: a buddha’s mighty power and the touch of the *maṇi* pearl (435c26). If, within the context of the narrative, the demon possession found in chapter 18 is taken as real, then exorcism of that demon must be real too. Yet, the ‘mighty-power’ that produces the exorcism is non other than Māra’s (460a20). Māra’s thoughts alone, it would appear, are sufficient to cause such demons to flee. This effect is much like that described in chapter 3 (431b17) in which the scent of a herb called ‘*māghi*’ is said to be enough to drive away the predation of snakes. Yet, the source of the power to conquer evils that is likened to both the *māghi* herb and the *maṇi* pearl is non-other than *prajñā-pāramitā*. How can these apparently similar forces work to effect the same end yet remain opposite in purpose? Re-examination of the text suggests fear is again Māra’s weapon as the demons are said to leave,

quit, go or be removed (*qù* 去). They are turned back much like the way in which various narratives portray Māra seeking to instil fear in the mind of the bodhisattva. Unlike the description of possession given above, however, the *Dàoxíng* portrays Māra's victims as being free to make their own choices. The temptations of Māra are such as to sway their decisions and not their actions, as he cannot compel them into doing his bidding.

The question remains, however, as to what the text can tell us of the similarities and differences between the power of *prajñā-pāramitā* to dispel Māra and that of Māra's control over demons. As established above, Māra uses fear and doubt, yet the power of *prajñā-pāramitā* upon Māra has not been to create fear but to act, somewhat ironically, upon Māra in a Māra like way. The power of *prajñā-pāramitā* whether as practice or recitation acts to keep Māra away. Even when Māra has the intent to 'ruin' a bodhisattva, *prajñā-pāramitā* will cause Māra to make the active choice to go elsewhere. The example of this has been mentioned briefly above in reference to the incident found in chapter 3 in which Māra rides in his chariot (434a06), aware of the gathering at the core of the text, and sets off to ruin them. But, Śakra becomes aware of Māra's intent and 'thought-recites' (*xīnzhōng sòngniàn* 心中誦念) the *prajñā-pāramitā* whereupon Māra 'turned about [on his] path and went back' (*fùdào huánqù* 復道還去). There is no despondent wailing or running away as found in the melodrama of the *Lalitavistara-sūtra*.

1.5.3) Dreams, Illusions and Visions

The significance of dreaming is an important yet overlooked topic in the study of the *Dàoxíng* which is surprising given that the topic occurs in some twenty-two instances. Most of these cases relate to bad-dreams or nightmares as being the outcome of actions that violate the *śīla* prohibitions performed whilst awake. Conversely, good actions result in pleasant dreams or even encounters with divine beings. Actions performed in dreams (discussed in chapter 16) are neutral much like the deeds performed by the various *devatās* but, equally, without a moral basis the dharma practised in dreams too has no outcome. The narrative describes how dreams provide the bodhisattva with visions of buddhas in other realms much like those described in *samādhi*, a topic that re-emerges in Mahayana texts such as the *Cundī Dhāraṇī Sūtra* (*Qī Jùzhī Fómǔ Suǒshuō Zhǔntí Tuólúóní Jīng* 七俱胝佛母所說准

提陀羅尼經, T 1077). The use of dreams and dreaming in similes suggests that whilst the dream world is considered illusory, it is not necessarily delusory. Although the actions carried out in dreams are neutral, the mind is capable of being deceived by the forces of its own content. The *avaivartika* is depicted as someone who recognizes the dream-state and is able to make moral judgements whilst within it, as pointed out in chapter 15 (454c). What is experienced has positive benefits in modifying ethical behaviour as well as furnishing deeper insights into the Buddha's teaching. The 'gates of *samādhi*' (*sānmèi mén* 三昧門) depict minds states entered into which exhibit qualities of both the waking and dream states (457b15). A full study of this line of inquiry is outside the scope of the work, but it becomes clear that the various states of *samādhi* depicted in the *Dáoxìng* are closely related to the dream experience.

Accounts of 'visions' and 'voices' are also present in the narrative. Where these are differentiated is that such encounters are neither dreamt nor experienced in *samādhi* but arise abruptly, as in the tale of Sadāprarudita or, as mentioned previously, through the Buddha's mighty power. Within the narrative of the *Dáoxìng*, as in the case of Sadāprarudita, such experiences typically concern the revelation of information to the recipient but do not necessarily form a transformative religious experience.

Māra acts to control volitional activity by attempting to sway the thoughts of his victims rather than gaining control over the body as in spirit or demon possession. Whilst these two mythic forms of attack upon the individual may appear to be closely related, they are different, especially with regard to the outcomes. A victim that succumbs to Māra's temptations will act in a way that leads to making adverse decisions and choices. The victim of possession, on the other hand, is not responsible for the deeds carried out whilst under external control. As the occurrence of references to spirit possession appears to be somewhat rare in the narratives contained in sutras, alternative sources need to be examined in order to shed light on how this topic was viewed by the early Buddhist sangha.

Spirit possession during sleep and its effects upon the arhat is central to one of the five propositions of Mahādeva presented during the second Buddhist council. Discussed in some depth by Dutt (1998, p.22-37), Mahādeva claimed that sleeping

arhats are capable of being led by spirits in their dreams resulting in the nocturnal emission of semen. In its account of the second council, the *Kathāvatthu* (II.1) asserts that such discharges are natural much like the discharge of urine, excrement and saliva. In other words, the arhat is incapable of becoming possessed and that such emissions are not the result of sexual desire produced by possession. The *Milinda Pañha* (composed first century BCE) also gives some comments on dreams. Nāgasena states that these are of six types, those caused by wind, bile, phlegm, a deity, personal habit and premonition (Rhys-Davids 1894, p.157). Of these, he holds that only the latter are ‘true’. In the ensuing discussion (ibid. p.160) Nāgasena explains that deep, dreamless sleep and trance (*nirodha* or the fourth *jhāna*) in which the act of knowing abates, is the condition in which ‘divine intention’ is manifested. Dreams occur, the discussion ends, as a transitional state between wakefulness and deep sleep. The topic of the parallels between the dream and *samādhi* will be explored in greater depth in relation to the origins of the Māra mytheme later in this thesis but an overview of reference to how the *Dàoxíng* specifically addresses dreams and dreaming is important to establish the connection between these two topics.

1.5.4) Dream Incidents in the *Dàoxíng*

Hitherto, the significance of dreaming is an important yet largely overlooked aspect in the study of the *Dàoxíng* which is surprising given that the theme occurs in excess of twenty instances. These can be summarized in the following table.

	Chap.	Line Ref.	Description
DR1	3	435b10	Merit produces freedom from nightmares, and the ability to see buddhas, stūpas, and the sounds of <i>prajñā-pāramitā</i> in dreams.
DR2	3	345b20	Spirits cannot take control of the body's vital winds whilst asleep.
DR3	7	444a27	Simile. <i>Prajñā-pāramitā</i> is insubstantial like a dream.
DR4	8	445a19	Dreaming of a buddha is a sign of receiving the <i>prajñā-pāramitā</i> teachings.
DR5	13	452c07	Simile. All dharmas are like dreams, they are empty illusions and insubstantial.
DR6	15	454c02	An <i>avaivartika</i> has control over himself in the dream-state, is watchful over his habits and remains cognizant of the ten precepts.
DR7	16	457b17	Dreams experienced during the day and night are not different.
DR8	16	457c01	Benefits of dream practice. Is giving <i>dāna</i> in dream real? Maitreya says that is it not.
DR9	18	459b05	A <i>bodhisattva-mahāsattva</i> does not dream of being an arhat, <i>pratyekabuddha</i> or living in solitude; nor does he instruct others to do so.
DR10	18	459b10	An <i>avaivartika</i> dreams of teaching others.
DR11	18	459b16	A <i>bodhisattva-mahāsattva</i> will dream of being seated high and radiating light.
DR12	18	459b18	A <i>bodhisattva-mahāsattva</i> will dream of the ability to change form and shift location.
DR13	18	459b20	A <i>bodhisattva-mahāsattva</i> will have no fear in his dreams. If he dreams of others suffering, then he will awaken and make the vow to save others.
DR14	18	459c02	If a <i>bodhisattva</i> dreams of beasts and people preying upon each other, then he will awaken and resolve to create a world free from evil.
DR15	18	459c08	If the <i>bodhisattva-mahāsattva</i> dreams of fire and disaster, then he will recognize these as a dream and not become afraid.

Table 2: References to dreams and dreaming.

In comparison with the list given in the *Milinda Pañha*, no reference is found in the *Dàoxíng* to imbalances in bile and phlegm having any effect upon the bodhisattva's dreams although deity intervention and wind dysfunction are mentioned in a single passage [DR1, DR2]. The remaining accounts are produced from a combination of the dream-causes of habit and prophecy. Unlike the *Milinda Pañha* classification, dream contents are portrayed as signs of progression upon the path and are therefore prophetic of the certainty of receiving teaching [DR4]. Māra, it should be noted, is conspicuous due to his absence in the schema of dreams, although the vigilance prescribed during the waking state [DR6, DR7, DR9] to avoid Māra temptation finds its parallels in the recognition of disasters as dreams whilst dreaming [DR14, DR15]. The descriptions given in the text of the worlds inhabited by buddhas, and bodhisattvas emitting light again have parallels with the descriptions of the various states of *samādhi* given in the text, a topic later discussed in this thesis. The discourse of the text makes it clear that any practice of the path in the dream state is insubstantial [DR8] and, just like taking delight in committing murder in dreams, there is no karmic retribution or gain in merit. However, upon awakening during a dream, the bodhisattva may, due to the sights seen in the dream-state, have an emotional response that consolidates his practice [DR13]. As signs of advanced progress, a number of contexts describe an *avaivartika*, although not yet a Buddha, beginning to behave like a Buddha whilst dreaming [DR10, DR11, DR12]. The remaining two references are similes in which the process of pursuing the path and the goal of *prajñā-pāramitā* are compared to dreams in that they are insubstantial [DR3, DR5]. Chapter 18 represents the last section of the text in which the discourse makes reference to this topic.

The tale of Sadāprarudita contains further references to dreaming and dream-like states of *samādhi*. The visions and voices seen by Sadāprarudita are subsumed under the category of dreams based upon the events themselves and the comment made by the Buddha found in the dialogue in which dreams (i.e. things seen and heard which are not physically present) of the day and the night are said to be the same (*zhòuyè mèng zhōng děngwúyì* 晝夜夢中等無異) (457b18). These are summarized as follows:

	Chap.	Line Ref.	Description
DR16	28	470c28	A deva instructs Sadāprarudita to search for the ‘Great Dharma’.
DR17	28	471a10	A <i>trāyastrimśa</i> deva tells Sadāprarudita about the Buddha Dharmodgata-Āsugatra; he promptly awakens and makes the vow to become awakened.
DR18	28	471a16	A voice in the air tells Sadāprarudita to seek out the <i>Prajñā-pāramitā</i> .
DR19	28	471b16	A golden Buddha transforms in the air, teaches Sadāprarudita that ‘all <i>dharma</i> s are like a dream’, and then tells him of Gandhavatī.

Table 3: Visions and apparitions.

It was mentioned earlier that the *devas* appearing in this tale serve to inject information into the narrative; none-the-less, such *devas* must still conform to recognizable stereotypes even if the appearance is in a dream [DR16]. The notable exception here, however, is that these revelations are not portends requiring the expertise of a specialist in the art of dream interpretation. The appearance of the *trāyastrimśa* deva has an outcome much like that found above in [DR13] where, ironically, experiences in dreams rather than those of everyday life are portrayed as the stimulus for Sadāprarudita’s heightened level of aspiration. The voice in the air [DR18] and the appearance of the Golden Buddha [DR19] are both redolent of [DR1] in which *prajñā-pāramitā* is heard of in dreams. Again there is irony as whilst Sadāprarudita learns much of the core of the *prajñā-pāramitā* teaching in this state, reference back to [DR8] informs the reader that this teaching is not real and has no lasting effect. This is what is found in the case of Sadāprarudita. He has not found the goal of his quest and falls back into sorrow following a period of elation. Sadāprarudita fails to recognize the illusory and unreal nature of the contents of both his dreams and *samādhi* like visions, even though he had been instructed to do so (471c02). Following the appearance of the golden Buddha, the act of divine revelation would appear to undergo a process of paradigm change from one of dreams and visions to that of *samādhi*. This process is reflected in the narrative as the immediate response of Sadāprarudita is to experience the ‘seeing all the buddhas of the ten directions *samādhi*’ (472a18). The remaining references to dreams and dreaming are in the forms of similes and occur in the teachings given

by Dharmodgata and relate to the dream-like nature of the buddhas and bodhisattvas.

	Chap.	Line Ref.	Description
DR20	28	473c16	Buddhas are like an illusion, like someone in a dream.
DR21	29	475a14	A woman seen in a dream is nothing. <i>Prajñā-pāramitā</i> too, is nothing.
DR22	29	475a21	Someone seen in a dream is nothing. <i>Prajñā-pāramitā</i> too, is nothing.

Table 4: Similes of dreams and illusions.

These three similes are fundamentally the same as those given earlier, i.e DR3, DR5 and DR19. The key difference lies in the focus of the simile, the very idea of buddhahood and the realization that underpins it.

1.6) Conclusions

In this chapter the overview of the structure of the *Dáoxìng* revealed a simple scenario in which a handful of men discuss some points of advanced religious praxis in front of a large assembly. The development of the text, however, reveals a much more complex situation in which each of the various personae and the events that occur in the staging of the dialogue can be seen to have signficatory functions towards the overall narrative flow of the text.

When compared to the more simplistic accounts contained in the *Nikāya* and *Āgama* anthologies which convey a sense of plausible reality, the narrative of the *Dáoxìng* often appears confusing and complex, contradictory and phantasmagorical. This should not be regarded as a failing on the part of the crafting of the text. Although it is not possible to second-guess what the authors exactly had in mind when producing the recension from which the *Dáoxìng* was translated, the threads of ambiguity contained in the narratives support, rather than undermine, the dialogue of the text which encourages abandoning the pursuit of a religious career aimed at gaining some form of actual spiritual asset in favour of one of acts of altruism and social engagement. The functional contributions of the personae in the *Dáoxìng* can be considered as serialized developments of well-understood

prototypes. The raw materials drawn from which these were defined include a range of sources embracing other Mahayana and non-Mahayana texts of that period and pre-existing Vedic myths. The thoughts and actions of the bodhisattva are portrayed as being private but, none the less are played out on a cosmic scale, viewable by those of divine power who would either wish him well or intervene to cause his downfall through the manipulation of his thoughts. Within the context of the *Dáoxing*, the persona which undergoes the most consistent and methodological development is Māra Pāpīmā. Functionally these changes provide a narrative yardstick by which to evaluate the progress of the bodhisattva in terms of a widely understood mythic framestory.

2 Māra Pāpīmā

2.1) Textual Origins

2.1.1) Existing Categories of Three, Four and Five Māras

The generally accepted view on the nature of Māra is derived from the shared textual origins that produced commentarial literature of both the Theravada and Sārvastivāda canons. The *Visuddhimagga* (VII, 60) lists five categories of Māra whereas the *Abhidharma-kośa*, *Dà Zhìdù Lùn* and *Yogācārabhūmi-śāstra* each list four. Based upon the analysis given by Malalasekera, Guruge (1988) summarizes these categories as being presented in sets of either three, four or five in number which are worth reviewing at this point.

	Set of Three	Set of Four	Set of Five
<i>Skandha-māra</i>	*	*	*
<i>Maraṇa-māra</i>	*	*	*
<i>Deva-putra-māra</i>	*		*
<i>Kleśa-māra</i>		*	*
<i>Abhisamṣkāra-māra</i>		*	*

Table 5: The five classifications of Māra.

The first group of three is closely aligned to the earliest teachings:

1. ***Skandha-māra***. Individual existence as the conditioned product of the five skandhas which is subject to transformation resulting in illness, aging and death.
2. ***Maraṇa-māra***. Death itself.

3. ***Deva-putra-māra***. A deity that rules over all the worlds of realm of desire; the personification of the ‘ultimate boundary’, that appears before those who seek to break the bonds of entrapment within samsara.

Even the briefest examination reveals the close relation of these three categories. The original aspiration of the bodhisattva Siddhārtha Gautama was to find a solution to the sufferings of the human condition that are decrepitude and death. As decrepitude is the fundamental outcome of conditioned existence, the lack of permanence itself is ‘death’. The notion of death goes beyond simple corporeal mortality as it includes the ‘death’ of the momentary conscious condition. As these issues are abstract and theoretical, they are depicted mythologically as *Deva-putra-māra* (lit. ‘Māra the Son of God’).

The adaptation of existing Vedic mythology would be crucial to the expression of the Buddha’s new ideas. This point is dramatically illustrated in the events of the *Brahma Saṃyutta* (S 6.1.1). This text depicts how the Buddha pondered the futility of sharing his experiences with others and Brahma presents the solution. Rather than expressing ideas in pure unfamiliar abstract forms, the Buddha adopted a pedagogical style of responding to the personal capacities of his listeners (Bodhi 2007, p.6). Consequently, his teaching contained reference to existing views and narratives which were refined and remoulded to convey his new vision in terms that his audience would understand (Gombrich 2009).

For the Buddha the escape, or liberation from suffering, comes as the outcome of moral action derived from a heart (*citta*) freed from the ‘roots’ of unwholesome action combined with misapprehension of a permanent, entrapped, non-physical being (*pudgala*) or ‘self’ (*ātman*) as the ultimate perpetrator of those deeds. In accord with this *anātman* doctrine, the next group of four, in its emphasis upon moral choice and action, replaces the mythic *Deva-putra-māra* with two alternative categories:

1. ***Kleśa-māra***. The defilement of the mind and its propensity towards unwholesome actions.
2. ***Abhisamṣkāra-māra***. Actions that arise as an outcome of defilement and, due to their momentum, become the basis for their future recurrence.

The resulting list of four, closely related theoretical ideas draws together the processes surrounding the creation of the misperception of the existence of a permanent inner self struggling to maintain its existence.

Finally, the list of 'five' is simply the merging of these two sets together for the purposes of completing the process of classification although, as will be seen, the later Mahayana texts add a further category, the *Māra-karmāṇi*, or 'Māra Works'.

2.1.1.1) Stages in the Development of the Māra Mytheme

As useful as these lists are, they are fundamentally generic, providing a convenient framework within which to categorize the appearances of Māra in the primary textual sources. What is not addressed is how the myth of Māra is potentially developed from narratives which become expressed in the descriptions given in the earliest verse sections of the *Nikāya* and *Āgama* anthologies. A formative stage that is subsequently followed by periods of consolidation in the development of narrative centred suttas, and their elaboration and embellishment in the hagiographies of the Buddha and other non-canonical works, particularly those of the *jātakas* and the emerging Mahayana. The application of structuralist methodology to the narratives of the Buddhist Māra mytheme and key Vedic mythological figures named or alluded to in a range of Buddhist canonical works will expand our understanding of this problem.

2.1.1.2) The Earliest Form: Versed Texts

The rich canonical legacy that forms the basis of Buddhist teaching was a later development, with all Buddhist traditions appearing to adopt written transmission during a similar time frame. Furthermore, the development of the early canonical works was progressive, as Hirakawa (1990, p.69-70) points out. Following the death of the Buddha, anecdotes in both prose (*sūtra*) and verse (*gatha*) that formed the core teaching were assembled together and used for collective chanting in a process of person-to-person transmission. Crucially, as Nakamura (1987, p.46) discusses, during this earliest period *bhikṣus* spent most of their lives as recluses and philosophical speculation was forbidden and so narrative, rather than abstraction, was central to the transmission process. Within the corpus of Pali texts the *Sutta-*

Nipāta section of the *Khuddaka Nikāya* is most indicative of the transmission of this period. One such text in particular, the *Padhāna Sutta* (Sn 3.2) as the meeting point of several identifiable Vedic mythemes, will be adopted in this thesis as the starting point for the development of the Māra mytheme.

2.1.2) Who or What is Māra?

Buddhist culture, like any other, is evolutionary and so providing a singular description of even a key personality such as Māra is problematic as the specific details of his depiction shift with both time and tradition. However, given the significant number of references to Vedic deities within the early Buddhist texts, the Māra mytheme most likely evolved from an earlier paradigm, one which was significant in a period prior to the emergence of Buddhism, perhaps one founded within Proto-Indo-European (PIE) myth. The major deities of the Vedic pantheon certainly become personae within the metanarrative of the Buddha mytheme, but perhaps the origins of Māra as a mytheme are drawn from the narratives of more mundane, day to day encounters with lesser, earth bound spirits. A linguistic examination of the name Māra itself would be suggestive of this due to the ubiquity of legacy 'Māra myths' in Indo-European Language and folklore. Further evidence for such 'lesser origins' also comes from narrative considerations. Although Māra is a deva, in the early strata of narratives he is not associated with the Vedic *devas* and is even described at times as being a *yakṣa*, a class of spirit associated with the inhabitation of worldly sites. So, if Māra is to be considered as some form of anti-hero what, then, is the importance of the hero within this mythic backdrop?

The divine hero is central to Vedic mythology, particularly in the form of Indra, and within Buddhism as the questing bodhisattva, Siddhārtha Gautama. Indra, the ruler of the *trāyastriṃśa devas*, is the most significant of all deities in early brahmanic culture. Depicted as the great conquering hero, Indra is the warrior king of his people, subduer of demonic forces and malevolent enemies and one worthy of the highest sacrifice. Later, in the divine dramas that underpin the development of both Buddhism and Jainism, Gautama Buddha as 'the conqueror' (*jina*) and Mahāvira as 'the great-hero' (*mahā-vira*) rise in prominence, effectively displacing the Vedic Indra as that divinity from whom the faithful seek those boons which bring about the fulfilment of their greatest desires. Indra subdues *asuras* and other foes alike to

become the supreme lord and ruler of the heavens and the warrior (*kṣatriya*) *śramaṇa* Gautama does likewise in order to become the *arahant*, one 'having conquered the enemy' (Edgerton 1953, vol. II, p.67), and *cakravartī-rāja*, a 'wheel turning king'. But, for someone who rejects violence and cruelty, who are his foes and what is his means of victory?

2.1.3) The Buddha's Enemies: Devadatta and Māra Pāpimā

2.1.3.1) Devadatta

Based upon narratives found in the Pali *vinaya*, Buddhist tradition identifies two great and yet distinct enemies of the Buddha, namely Devadatta and Māra. Ray (1994, pp.162-173) presents a synoptic account of the depictions of Devadatta in extant canonical resources based upon current scholarship. Unlike the foe Māra, who from the outset is fundamentally mythic in nature, the basic layer of tales surrounding Devadatta has some historical foundation. The Mahāsāṃghika *vinaya*, regarded as the earliest *vinaya* recension (Lamotte 1998, p.172), offers a less villainous account of Devadatta than the *vinayas* of the Sthaviras which subsequently inform the depiction of Devadatta in Mahayana works such as the *Amitāyur-dhyāna* and *Saddharma-puṇḍarīka sūtras*. Drawing upon the accounts given by Malalasekara (1998), the gist of this backstory can be summarised as follows.

A cousin of the Buddha, Devadatta is one of the early converts to the Buddha's new teaching. After taking *bhikṣu* ordination at Anupiyā, Devadatta becomes widely regarded for his 'supernormal' powers. With time, the status of Devadatta in the sangha rises and the Buddha praises him as one of the eleven chief elders. Regardless of this, Devadatta bears a deeply held enmity towards the Buddha which becomes stronger with time. After a number of years, Devadatta asks the Buddha to step down and let him take leadership of the sangha. The Buddha refuses. After gaining the support of a number of followers, including Prince Ajatasattu, the son of King Bimbisāra and key patron of the Buddha, Devadatta enters into a murderous pact. The prince will depose his father and take control of Magadha and Devadatta will depose the Buddha and take leadership of the sangha. Ajatasattu tells Bimbisāra of

his intent to take control, Bimbisāra acquiesces and abdicates but Ajatasattu imprisons and starves his father to death. He then provides archers in an attempt to assassinate the Buddha which fails. Devadatta makes two attempts to kill the Buddha, one by causing an avalanche and the other by turning loose a raging bull elephant. Again, both incidents are unsuccessful although in the case of the avalanche, the elderly Buddha suffers a grievous injury to his foot, the trauma of which results in a Māra encounter.

Devadatta next claims that the community is too lax and that the Buddha is too soft. He approaches the Buddha with a plan to change the community rules. These are rejected by the Buddha and so Devadatta hatches a plot to cause a schism. This scheme also fails following which Devadatta falls ill and dies to be swallowed up by the earth. Ajatasattu recants and becomes a patron of the Buddha but is later killed some thirty years later by his own son.

In much the same manner as a Shakespearean history, the message of the text goes beyond any historicity behind the events portrayed. The biases contained within such storytelling serve to provide a particular set of ideas encapsulated in narrative form. The two parallel storylines function to compare the durability of two rulers, one spiritual and the other worldly. Both have established leaderships, disloyal kinsmen and become the subjects of political scheming. The contrastive feature is that Bimbisāra is vulnerable whereas the Buddha is not. The empires (*kṣetra*) of kings that conquer worldly enemies will fall but that of the conqueror who has defeated death itself will endure. There are strong structural resonances of this backstory with the mythological narrative of Namuci's plotting against Indra discussed later in this chapter in which conflict is born of the enmity of Namuci towards a benign Indra in a short-lived friendship between customary adversaries, the *devas* and *asuras*. Whilst tradition tends to vilify Devadatta as an enemy, his positioning within the course of events is one of rivalry. He does not wish to ruin the dharma or thwart the progress of others, he simply wants to take control.

2.1.3.2) Māra Pāpīmā

The second, and most important foe is Māra, who, in comparison to Devadatta presents no direct attempt to physically injure the Buddha. Māra's method and purpose are quite different in that he seeks to prevent or curtail the spiritual career of both the Buddha and his followers in their quest to obtain the means of escaping from samsara. Texts such as the *Padhāna Sutta* and the *Theragatha* and *Therīgatha* anthologies present narratives set in times of solitude in which the narrator is alone, perhaps seated in *samādhi* and exposed to the flow of strong emotions and dark thoughts. Significantly, these encounters are not presented as inner monologue but as soliloquy or inner dialogue in a manner described by Jaynes (1993, p.86-87). In this latter case, the narrator of the passage engages in silent dialogue with some other, typically unnamed, *persona* that finally becomes recognized as Māra. Whilst the voices may talk of death, thinking of death is not death. Traditional etymologies imbibe the name Māra with meanings of death but what basis can there be for attaching negative associations to this name as what is depicted is a momentary inner-dialogue in which thoughts 'heard' are perceived as being 'spoken' by an invisible second person.

Studies of PIE religious views may shed some light on this problem. Whilst the Vedas form the earliest stratum of written sources for Indo-European texts, these must be considered post-PIE in nature and expressive of a particular branch of Indo-European mythology. In the absence of concrete textual evidence, comparative mythology and linguistic evidence, as Matasović (2010) points out, provides the materials and foundation to 'plausibly reconstruct some of the religious ideas of the speakers of the common PIE language'. Any discussion in this field is purely inductive and cannot posit any view of how such ideas were expressed or formulated, but it does have the potential to extend the understanding of the semantic value of these words. Mallory & Adams (2006) provides a comprehensive overview of the methods and conclusions presented by researchers in this field and posits the existence of a core set of PIE mythemes and narratemes. This list includes such deities as the Sky God, Goddess of the Dawn, Mother-Earth, Sun, Moon, Storm and the Divine Twins along with the key narratemes of Horse-Sacrifice, Dragon-Slaying, Drinks of Immortality, the World-Tree and the Battle of the Gods. Although Buddhist mythology is firmly located within a post-vedic period, the narratives

depicted are, as is the case with Vedic myths, based upon pre-existing structures. With this in mind, it is reasonable to infer the possibility of the Buddhist Māra as being a similar modification of established narratives which were easily recognizable to their listening audience. What supportive evidence for this comes from the literature of PIE studies? In the absence of written texts or other artifacts from this period, arguments based upon the findings of research in the field of paleolinguistics must be considered.

Amongst the discussion of the roots of some thirteen thousand modern English words, Watkins (2000, p.55) gives the root *mer-* as having the dual meanings of 'to rub-away' and 'to harm'. Ordinarily, the connection between the ideas of 'rubbing-away' and 'harming' may not appear to be closely related. It is only when their expression in modern cognates is explored more deeply does the significance of this common root become apparent. Watkins points out that *mer-* is the root of the modern English compound word 'nightmare'. Although the modern interpretation of this word is simply that of a 'bad dream', the word 'mare' implies something much more. The OED gives a summary of the Germanic cognates derived from this root represented by the seldom used modern English word 'mare' having the primary meaning of a 'spirit believed to produce a feeling of suffocation in a sleeping person or animal; a feeling of suffocation experienced during sleep; an oppressive or terrifying dream'.

This association with dreaming, however, is not exclusive and the term 'mare' with its original feminine gender inflection within English has also been described as 'spectre', and 'hag' in phrases such as the 'mare-hag'. Such a gender inflection is not universal, as in the case of the German cognate *Mahr* which is masculine. The modern German cognate for nightmare, *Albtraum*, renders into English as 'elf-dream'. Although this association draws on a mythology more specifically Germanic in origins, it confirms the syntagmatic connection between tormented dreams and the intervention of an external, malevolent being (Grimm 1835). More recently the word 'nightmare' and the contraction 'mare' have also been recorded as depicting hindrances, obstructions and fraught situations in a manner quite similar to the Māra deeds discussed in chapter nine of the *Dàoxíng* itself (Source: CED).

Credible sources of linguistic evidence from non Indo-European sources can also be found in the possible loan words in Sinitic languages. Scholars of paleolinguistics such as Edwin Pulleyblank (1966, p.35) have commented upon the possible influence of Indo-European languages such as Tocharian upon Shang and Zhou dynasty Sinitic, a topic further explored by Zhou (2002, 2003, 2005) and Schuster (2007). Specifically, in his study of the PIE origins of Old Chinese (OC) words, Chang (1998, p.20) suggests that the OC *moa* 摩 (modern *mó*) shares a common origin with the PIE *melə* (Pokorny 1953, p.716-9), meaning 'to mill'. Furthermore, *mó* 摩 also occurs in combination with *nán* 難 (difficulty) and *zhé* 折 to indicate the encounter of suffering and tribulation in a metaphoric context similar to that given above. Chang also points out one further correlation. Although the ideogram is not used for transliteration purposes, the Ancient Chinese *mo* 𡇗 (modern *wū*) matches the PIE *mōra* (Pokorny 1953, p.736), which he therefore suggests is a cognate of the modern 'mare' as female witch.

Monier Williams (1899, p.811) ascribes the root *mṛ* to the origins of the word *Māra* but does not confine himself to exclusively Buddhist topics. His listing gives the key meanings of 'killing', 'destroying', 'death', 'pestilence', and 'slaying'. Again, these are not behaviours easily associated with *Māra* himself who, in the earliest of texts, has no physical form. The associations with death and killing are to be found elsewhere in forms such as *māraka* (murderer or killer), *māraṇa* (killing, slaying, death, slaughter) and *mārī* (death and pestilence). In the *Viṣṇu Purāṇa*, for instance, King Kuvalayāswa is given the epithet '*Dhundhu-Māra*' - the 'Killer' of the *asura* *Dhundhu* (Dutt 1896, p.243). The associations with death and its opposite are not confined to humans. The name of Indra's capital is *Amarāvati*, 'The Realm of Immortality' and amongst the many epithets of the Vedic deity *Kāmadeva*, we find the appellations *Mārā* -the Destroyer and *Māyī* -the Deluder. Could it be the case then, that the word '*Māra*' in the Buddhist context is a homophone of the '*Māra*' of death but is based upon a related yet different verb root?

Whitney (1885, p.126-8) discusses the Sanskrit roots *yakṣ* and *mṛd/mrad* as having the core meanings 'to press-on' and 'to rub-crush'. Here *mṛd* corresponds to the Indo-European root *mer-* but it is in this instance that the proximity of meaning for the root *yakṣ* is at its closest. Ling (1997, p.45) makes a comparison of the descriptions of *yakkha* and *Māra* which highlights some clear similarities, again the

foremost being the frightful appearance during the darkness of the night. After comparing these features of the Māra mytheme, whose actions are to suppress rather than destroy or cause death, there are clear grounds pointing to the interpretation of the word Māra being derived from the root *mṛd-* rather than *mṛ-*.

The Buddha, in being both human yet transcendent, is plagued by Māra, a being showing equally transcending qualities. Māra behaves like a *yakṣa*, and is described as such in the closing lines of the *Padhāna Sutta* (Sn 3.2), yet Māra is a *deva-pūtra*. Unlike the Buddha, Śakra is divine, and otherworldly and so too are his enemies. Some correlation can be found which alludes to the use of the word Māra in contexts that are associated with preternatural forces of suppression, hindrance and the loss of vitality. Monier Williams lists three further entries: *loha-māraka*, *mārī-mṛta* and *māriya*. The *loha-māraka* is the personification of disease, plague and pestilence, *mārī-mṛta* is a spectre or apparition and *māriya* is something belonging to the god of love. In all instances, these are masculine words.

If the Buddhist Māra mytheme is to be considered as a modification of some pre-existing Vedic or Indo-European prototype then such a mytheme needs to be identified, one which shares common characteristics with the Buddhist Māra and, ideally, reference within some canonical source with alludes to a such a precursor.

2.1.3.3) Key Vedic References to Restraint and Depletion

The hymns recorded in the Vedas and their interpretation as given in the Brāhmaṇa commentaries, depict a world of physical checks and balances mythologically expressed in the conflicts between the *devas* and *asuras*. Manifestations of the forces of nature, they reflect a capricious anthropomorphous, animistic world (Thapar 1990, p.43) the effects of whose swings could be propitiated, or to some extent influenced, by the performance of sacred rites and sacrifices. If such beings were left to travel their natural courses, all would run well in both the heavens and the earth. The seasons would bring their bounty, natural disasters would be abated and life would be joyful. When things go wrong however, it is not the neglect of the *devas* that destroys the established balance, but the transgressions of others be they human or non-human.

In the context of the Vedas, the great ruler of the skies is Indra, the god of war, of rain, and storms (MacDonnell 1897, p.54-66). Indra is the self-manifesting deva who brings life to the land in terms of the seasonal release of flood waters running through the great rivers of the ancient Indian subcontinent. As the god of rain, his antithesis in the form of drought is mythologically personified as the *asura* Vṛtra (Pali: Vatra) whom Indra destroyed in order to liberate the waters of the world. Whilst Indra on numerous occasions in the Pali sources is named as Vatrabhu (the destroyer of Vatra) there is little evidence to suggest any correlation between the Vṛtra and Māra. This battle is more akin to a ‘creation myth’ which depicts the establishment of the accepted order from disorder. Above all, Indra succeeds and Vṛtra is destroyed. The entrapment of the waters is not due to any failing on Indra’s part. This does not preclude the association of Māra with any *asura*, and hence a traditional enemy of Indra. The connection comes through a different association that between Māra with Namuci.

2.1.3.4) Earliest Literary References to a Māra-like Personality -Namuci

The earliest Buddhist texts do not include definitive lists of qualities and characteristics but give legendary accounts of the interaction of divine and human personalities in terms of names and events. Amongst the various names ascribed to Māra is that of Namuci, a personality first encountered in the hymns of the *Ṛgveda* (RV 8.14.2) as an *asura* slain by Indra and the Maruts. A typical feature in the naming of the key foes of Indra is that all bear meanings which indicate a sort of hindrance, their structure derived from verb roots in combination with appropriate prefixes (Fowler 1942, p.36). MacDonell (1897, p.162) points out that the Sanskrit grammarian Pāṇini gives the name Namuci as originating from the construction “*na + mucī*” (lit. ‘non-releasing’) and thereby means ‘he who does not let (the rain) free’. Fowler, however, presents the notion of water as a symbol of the movement of the spirit and its associations of fecundity and emancipation. Doniger O’Flaherty (1981, p.160), on the other hand, suggests the more descriptive ‘demon who would not let go’ rather than using Namuci as a proper noun. The latter case is somewhat misleading as this approach tends to undermine the importance of Namuci as an *enemy* of Indra. Without making reference to any other sources outside of the Buddhist tradition, Buddhaghoṣa in his *Suttanipata-atthakatha* (ii, 386) regards the

term 'Namuci' as an alternative name to Māra 'because he does not allow either gods or men to escape from his clutches, but works them harm' (Malalasekera 1938, p.31).

Within the study of Vedic myth the story of the conquest over Namuci becomes representative of the human struggle for release. Although Indra is associated with power, the root word contains overtones of the ability to be aware and responsive. As Coulson (1992, p.384) points out, '*indriyaṃ*' denotes the faculty of the senses. For Indra to fall under the grip of Namuci it is not a matter of physical weakness but the gradual wearing away of the sensibility of Indra's mind, the diminishing of his mental quickness and acuity of apprehension until Indra borders on a state of torpor. The connection between the clarity of the mind (*apramada*) and the power for right action is confirmed as a valid backstory. In the *Dhammapada*, chapter 2 deals with the topic as a whole with the following two verses encapsulating the central ideas:

21. Carefulness is the place of the death-free; carelessness is the place of death. The careful do not die; the careless are as though (already) dead.

30. By carefulness Maghava (Indra) went to supremacy among the gods. They praise carefulness. Carelessness is always blamed.

Trans. Norman (1997, p.4)

The gist of the myth contained in the *Rgveda* is as follows.

Indra (deva) and Namuci (*asura*) for some reason put aside the long standing differences between their races and enter into a pact to end their hostilities. Both agree that neither would attempt to kill the other, whether by day nor night or by means of anything dry or wet. A while after, Namuci saw Indra becoming weak as one day his '*indriya* flowed from every limb' (Bloomfield 1893, p.115). Guilefully, Namuci then switches Indra's soma, the life giving nourishment of the *devas*, with *sura*, the nourishment of the *asuras* which is toxic to *devas*. Indra becomes affected, poisoned by the effects of the *sura*, losing his vitality and freedom to act. Eventually, Indra becomes sick and, unable to act,

falls under the grip of Namuci. Although Indra remains unaware of what has happened, Sarasvatī (the wife of Brahma) and the Aśvins (the divine horsemen), see what has Namuci has done and come to the aid of Indra, bringing a cure to rid him of the effects of the poisonous *sura*. Once revitalized, Indra takes his revenge upon Namuci within the terms of his pact by cutting off the head of Namuci at dawn. A time of day which is neither day nor night, and with the foam of the waters which is considered neither wet nor dry.

The core theme of this myth is that Indra becomes inhibited by the *defilement* of *sura*. Indra is not physically injured, it is his mind which is attacked. His energies are diverted, thwarted, held-back and, like still waters, become gradually sullied and stagnant. This myth then, encapsulates the eternal struggle between entrapment and release but there is no gaoler, only self-entrapment through a lack of vigilance. It is Indra himself who springs the trap by unwittingly choosing to consume the *sura* as he was not wary enough to notice the appearance or flavour of the *sura* as being different from that of soma. Then, unable to perceive the effects of the substance upon himself, Indra is totally vulnerable and, unable to release himself from the trap, depends upon the help of others.

The mythic significations of these helping *devas* is also important. Sarasvatī, now regarded as the goddess of knowledge, music and the arts, was during the Vedic period a river goddess, the 'bestower of fertility, fatness and wealth' (Dowson 1888, p.284) to be later displaced in this capacity by the goddess of the Ganges. The Aśvins are the divine horsemen, Nasatya and Dasra, born of Saranya the *devi* of the clouds and Sūrya the deva of the Sun. The Vedic manifestation of the PIE mytheme of the 'divine twins' (Ward 1968), Aśvins represent the sunrise and sunset bringing their treasures to mankind in order to alleviate the effects of illness and misfortune.

Of all the enemies of Indra, perhaps it is Namuci who is the most successful. Although he cannot hope to defeat the great hero, he takes the next best option –to thwart Indra, to place him into a listless, dormant condition. If he cannot achieve the great death, then death's lesser brother sleep, will have to suffice. This close association of sleep and death is a strong theme in the Vedas. The *Atharva-veda* (AV 6.46), for instance, contains the following charm to protect against evil dreams.

1. Thou who art neither alive nor dead, the immortal child of the gods
art thou, O Sleep! Varuṇāṇi is thy mother, Yama (death) thy father,
Araru is thy name.

2. We know, O Sleep, thy birth, thou art the son of the divine womenfolk,
the instrument of Yama (death)! Thou art the ender, thou art death!
Thus do we know thee, O Sleep: do thou, O Sleep, protect us from evil
dreams!

Trans. Bloomfield (1899, p.167)

The image depicted above evolves around the image of a helpless sleeper who, in the same manner as the Indra-Namuci myth, is powerless to act against their condition. Only the actions of others through magic (the charm) and medicine can bring effective release.

2.1.3.5) Rain and Floods as Narratemes

Namuci is described as one who ‘holds back the flow of water’ (Bloomfield 1893, p.144). This is an obvious reference to the adverse effect that Namuci has upon Indra who, as the lord of the sky, is the wielder of thunder and the rains that flow with it (Ions 1983, p.40). Any failing of the Moon, Sun and the gods of the sky to run in their intended courses too, outwardly manifests as unseasonable changes in weather. Natural disasters, particularly the failure of crops due to drought, are seen as the outcome of celestial disharmony (Dowson 1888, p.124). Whilst the hymns of the Vedas depict human attempts to appease the *devas* through offerings and blood sacrifice, the Buddhist context depicts the *devas* as positively disposed towards the performance of good deeds, the recognition of truth and the application of wisdom. This positive disposition and the effects of wholesome action as weather metaphors become regularly occurring themes within Buddhist metanarrative. Pali sources such as the *Adhammika Sutta* (AN 4.70, Woodward 1933, p.84-5) describes a direct relationship between human righteousness and the balance of the seasons. Specific references are made to the correct behaviour not simply of living creatures as a whole, but the fulfilment of the social obligations of the ruling classes in particular. Just as the harmony of the heavens is the result of the interplay of ruling forces, harmony manifested by *rājās*, their kin and ministers in their just rulership of their

realms results in social harmony, prosperity and well-being for all. These were dependent upon right judgement combined with moral and ethical behaviour.

Rain is a key element in the narrative of the earliest period of the Buddha's ministry. Several texts (Vin I 3; J I 80; BuA VIII 241; Ud II 1; Mtu III, 300, 302; DhSA 35, source: Malalasekera 1937, 1938) describe how the Buddha, some three weeks after his awakening, was seated in *samādhi* beneath the tree Mucalinda at Apālanigrodha, Uruvela. Then, as a deluge rained down, the *Nāga* king, also named Mucalinda, came from his realm and sheltered the Buddha in his coils and cobra-like hood for a period of seven days. In the accounts of the entry of the Buddha into the city of Kapilavastu we are told that it rained. Similarly, when the Buddha first visited King Bimbisāra, a figure of extreme importance in the development of the Buddha's *śāsana*, a thunderstorm arose and rain began to fall upon the Buddha's entry into Vajjian territory. The miracle *Yamakāpāṭhāriya* performed by the Buddha was a display of rain-making and elsewhere the Buddha is described as entering meditation during which a gentle rain would fall. The ability to make rain is also ascribed to a number of *arhats* and elders; these include Udaḥkāyikā Therī (Ap II 521-2), Mahaka, (AA I 288-291), and Āyādāyaka Thera (Ap I 89-90) (source: Malalasekera, 1938). The *Mudupāṇi Jātaka* (J 262) associates rain with the fulfilment of wishes and the failure of rain as a sign of wrong deeds. Before delivering the *Mahasupina Jataka* (J 77), the Buddha explains the bad dreams experienced by King Pasenadi as a portent indicating a time 'in the future when wicked Kings rule, rain clouds will gather, but there will be no rain' (Kawasaki 1998). A further tale speaks of how King Bimbisāra fails to deliver on a promise to build a retreat hut for Subhūti. The rains do not fall until Bimbisāra recognizes his failing and fulfils his obligation. Similar accounts relate to Girimānanda Thera (Thag 325) and Godhika Thera (Thag 51).

2.1.3.6) Attributed Causes of Rain and Drought

Pali commentarial materials describe rain as being caused by a number of factors. In the *Sāratthappakāsinī* (SA II 255) an account is given of the visit of a *Vassavalāhaka* deva, (a god of rain, one of the five weather gods described in the *Annadāyaka Sītavalāhaka Sutta*, S 32.3) to an arhat in retreat in the Himalayas. Here a list of rain-making factors is given as: 1) *nāgas*, 2) *supaṇṇas*, 3) *devas*, 4) *saccakiriya*,

(‘acts of truth’ *satyakryā*), 5) changes in the weather, 6) Māra and 7) *iddhis*. By way of contrast the *Vassantarāya* [*Vassa*] *Sutta* (AN 5.197) gives these factors as rain-stoppers: 1) the fiery element raging in the upper air, 2) excesses in the wind element, 3) Rāhu, 4) indolence of the rain clouds, and 5) the wickedness of men. In both cases changes to the rains are portrayed as the result of a mixture of physical forces and the actions of divine beings and humans. In the first set there is the conflict between the *nāgas* as the controller of waters that flows in the rivers, and the *supaṇṇas* (*suparṇa*, lit. ‘well-winged’, a euphemism for the *garudas*) the enemy of the *nāgas*. The *devas* should be regarded as benign and Māra (depicted both as *deva* and *asura*) as malicious. Acts of truth and the achievement of the *iddhis* are essentially human abilities. The second set, again exhibits a similar threefold distinction although this list does not include the *nāga* - *supaṇṇa* opposition. Here the negative function is attributed to Rāhu, a further *asura* enemy of Indra who, in addition to being a rain-stopper, is a schemer, born of illusion (Maya) and someone who acts to bring about confusion. Under the earlier name of Svarbhanū, the *R̥gveda* (5.40) describes Rāhu as the bringer of eclipses; the consumer of both the Sun and Moon and so the one that brings celestial disharmony. In terms of mythic paradigms then, Rāhu, shares much of the functionality of Māra although he lacks the ability to entrap. Finally, wicked-deeds are the antithesis of *saccakiriyā* as the ultimate magical incantation and the power of *iddhis* derived from ascetic practices (Coomaraswami 1944, p.245-7).

The effects of rain and drought upon the land, especially from the viewpoint of the sustenance of new life, leads to the inclusion of a number of important metaphors within Buddhist literature. For example, the *Saraṇāṇi Sutta* (SN 55.25) reads ‘the Buddha’s doctrine is like a good field, well stubbed, the seeds sown there capable of sprouting and happily planted, and the sky god supplying constant rain’ (Source: Malalasekera 1938, p.1068). This suggests a potential early connection between language metaphors and the development of the pure lands or fields (*buddha-kṣetra*). Here the narrateme of the ‘sky god’ is displaced by buddhas such as Akṣobhya and Amitābha and the ‘seeds sown’ being those of merit (*puṇya-saṃbhāra*) and understanding (*jñāna-saṃbhāra*) (Nattier 2000, p.89). Rain as a metaphor for transmigration is found in the *Vatthu Sutta* (SN 1.54, SA 1005, SA2 231) where the Buddha is cited as saying:

The creatures that dwell upon the earth
Sustain their life by rain.

Trans. Bodhi (2000, p.128)

This last reference resonates with the discussion given by Sastri (1963, p.293-4) in a study of Indian ancestor worship. Sastri points out how both the *Chāndogya* and *Kauṣītakī* Upaniṣads describe the Moon as a gateway for the spirits of the deceased to ascend to the heavenly realms of the *pitṛs* (fore-fathers). Yet, this gateway is also the conduit for the return of those spirits dissatisfied with the heavens as they rain down upon the earth to become reborn again as some form of animal. For most purposes, however, the metaphoric value of rain as a benefaction takes a greater priority. The lack of rain, signified in the singular notion of drought appears not to be found. Nor is there a direct association with heat or fire and the lack of rain. Metaphors that rely upon visions of heat and fire take a different course.

2.1.3.7) The Dualities of Fire and Water and the Mythic Opposites of Hot and Cool

Traditionally held as being given shortly after the Buddha's awakening (Vin I 24-35, source: Malalasekera 1938), the first use of fire as a metaphor occurs in the *Ādittapariyāya Sutta* (SN 35.25, SA197) and is used in a specific address made to a group of fire worshipping ascetics. Its use is continued in other texts such as the *Andhabhūta Sutta* (SN 35.29), *Āditta Sutta* (SN 22.61) and *Kukkuḷa Sutta* (SN 22.136). Rather than accepting the view held by those ascetics that fire is a purifying agent, the Buddha is described as using a stylized image of fire as a means of signifying mental agitation and lack of mindful control. This imagery is echoed elsewhere as in the *Vesālī Sutta* (SN 54.9, SA809) where dust, stirring heat and dryness are matched with mental disturbance, and the falling of the rain with the calming effects of the meditative practice of *ānāpānasati*.

Imagery of the rain and the rain gods are significant narratemes in the verses of the *Theragatha* and *Therīgatha* anthologies. These often portray scenarios similar to the *Vesālī Sutta* as in the verses of *Aññakoṇḍañña* (Thag 675) where the settling of the dust by rain is likened to the settling of imaginings by the action of wisdom (Norman 1995, p.67).

Theragatha	
1	Subhūti
51	Goshika
52	Subāhu
53	Valliya
50	Vimala
54	Uttiya
110	Usabha
133	Rādha
325-329	Girimānda
330	Sumana
447	Sirimaṇḍa
522	Bhūta
675	Aññākoṇḍañña
985	Sāriputta
1102, 1135	Tālapuṭa
1240, 1273	Vaṅgīsa
Therigatha	
55	Sukkā
487	Sumedhā

Table 6: Verses containing rain imagery in the Theragatha and Therigatha.

Adverse conditions are typically described as ‘black-clouds’ (Sappaka, Thag 307), ‘thunder-clouds’ (Bhūta, Thag 522; Talakāṇia. Thag 760) or in similes such as ‘evil... the size of a cloud’ (Tālapuṭa, Thag 1001). Positive conditions, on the hand, are portrayed as ‘fine clouds’ (Tālapuṭa, Thag 1137) and indicate appropriate times to ‘enter the cave’ (Mahākassapa, Thag 1064). The sound of thunder, appears to be separated from the dark clouds associated with them. Such sounds are positive (Bhūta, Thag 522; Tālapuṭa, Thag 1108) as they are the ominous sounds of Mahinda, the ‘Great Indra’ (Skt. Mahendra) (Tālapuṭa, Thag 1136). As containers fine clouds are the bearers of rains and through this positive association are metaphors for the effect of the release of the mind (Aṅgulimāka, Thag 872-873). Two verses attributed to Mahākappina express this most clearly:

548. He who has perfected, well developed, and practised in
due order mindfulness of breathing, as taught by the Buddha,
illuminates this world like the moon released from a cloud.

549. Truly my mind is purified, unlimited, well-developed;
having penetrated and having been applied, it illuminates all
the quarters.

Trans. Norman (1995, p.55)

Verses telling of the efforts of number of elders such Vimala (Thag 50) begin to go beyond stylistic use as the contexts depicted indicate the emergence of a new narrateme -the dharma cloud. The key event in the tale of Vimala Thera is that he is only able to settle his mind (agitated by heat) when a vast cloud assembles and pours down its cooling rain. Other elders described as benefiting from the wholesome effects of rainfall and lightning include Subhūti (Thag 1), Sirivaḍḍha (Thag 41), and Cūlaka (Thag 211). Such references lead to the stylistic interpretation of samsara as 'hot' and nirvana as 'cool' as based upon the portrayal of personal experiences rather than the application of rhetorical stylistics.

The use of concept metaphors was vitally important in the expression of Buddhist views and should not be considered as literary devices such as simile or allegories as suggested by Guruge. Structurally, when a non-literal context is intended, the typical process is to present an analogy or parable which is embedded within direct speech and introduced as such. Furthermore, unlike concept metaphors, allegory and similes resist abstraction into the lists that form doctrinal tenets.

Concept metaphors are bound into a perception-based understanding of the world that results in the creation of tale-centred narratemes which, in turn, form the axioms of Buddhist doctrine. Amongst these is the core notion of 'nirvana' and its meaning 'to extinguish'; that is, the putting-out of the fires of passions. The experience of entrapment itself is, ironically, not one related to a fixed location but motion. Existence, like fire, is fugitive, it roams. Its complement is not a process opposite but another concept metaphor: samsara, an act of 'going' or 'wandering through'. In the communication of these views, Vedic mythemes are employed in

the staging of Buddhist tales but they are put to different purposes. As Gombrich (1990) argues so clearly, although the teachings of the Buddha reject the fundamental assumption of brahmanic views, they develop in a number of ways as a reaction to them, adopting both terminology and ideas as and where appropriate in order to convey a unique message. Whilst the Buddha is presented as relying heavily upon metaphor in order to develop his views, Vedic thought is principally expressed through mythic structures and the performance of *dharma*s as rites (Olivelle 2004). The effective rejection of those rites is matched with a displacement of the old mythic order. This is not one of destruction, but transformation in which new, emerging ideas need to establish their ascendancy.

2.1.3.8) The Buddha's Transcendence Over Vedic Mythic Polar Opposites

In order to establish the emerging 'supremacy' of the Buddha within this overarching mythic environment, textual narratives do not portray the Buddha as an enemy of the core Vedic deity, Indra, but goes one step better, he is able to subdue Indra's enemies. As divine ruler Śakra has many challengers apart from Namuci, some of which are also found in Buddhist texts. The *R̥gveda* (5.40) describes Svabhānu as one who consumes the Sun. After a period of expansion, in the later *brahmanas* this mytheme becomes Rāhu, a bodiless, snakelike *asura* who seeks to bring chaos and disorder and swallows both the Sun and Moon.

So far Namuci has been considered and so it is important to examine the contrast between Rāhu and Namuci. Although both are described as *asuras*, their modes of action are different. Namuci's bid to defeat Indra is through poisoning. By substituting soma with *sura*, the method is internal. Whereas, Rahu's actions are external as he seeks to cause disharmony in the heavens (i.e. overturn Indra's rule) through his attacks upon others. In other words, Namuci's actions serve to render Indra *impotent* whereas those of Rāhu are to make him *ineffective*. Unlike Namuci, however, Rāhu is never killed.

Continuing with this pre-existing narrative, the *Candima Sutta* (SN 2.9, SA 583, SA2 167) and *Suriya Sutta* (SN 2.10) relate how Rāhu's attacks upon the Moon and Sun are the cause of both solar and lunar eclipses. As already mentioned, Śakra never completely overcomes Rāhu but, as Malalasekera (1938, pp.735-737) points

out, the *Samañgala Vilāsinī* (DA I 285) and *Buddhaghosa's* commentary to the *Majjhima Nikāya*, the *Papañca Sūdanī* (MA I 790) both give accounts of how the Buddha converts Rāhu to his cause. Non Vedic rain-stopping deities too, come under the Buddha's sway. Furthermore, Malalasekera (ibid. p.291) also notes that commentaries on the *Sutta Nipāta* (Sn 1.10) describe the *yakṣa* Ālavaka as the wielder of a great weapon named Dussāvudha; a weapon so powerful that when thrown into the air the rains would halt and crops wither for twelve years. When Ālavaka threw Dussāvudha at the Buddha it dropped at his feet and turned into a rug.

2.1.3.9) Summary

From these references it can be seen that rain, as a manifestation of seasonal order, is a key narrative element in both Vedic and Buddhist mythology. The harmonious relationship between heaven and earth is depicted as the outcome of two factors: harmonious coexistence of *devas* and *asuras*, and harmonious existence amongst the peoples of Jambudvīpa. Acts of virtue serve as the causative forces that produce this harmony which brings about benefits shared by all. The greater power of control or influence a person has upon the lives of others, the greater the influence their moral acts have upon seasonal harmony. The Buddha as one who has perfected all moral action, has the power to influence heavenly and earthly events beyond the reproach of all opposition.

2.1.4) Namuci Within Buddhist Literature

An admixture of prose and verse, the *Sutta Nipāta* is a pithy collection of some seventy-one short *suttas* in five chapters and forms the fifth book of the *Khuddaka Nikāya*. Contained within this collection is the *Padhāna Sutta* (Sn 3.2) which offers the most direct associative reference to the mythemes of Namuci and Māra. Within the narrative of the *Padhāna Sutta*, Māra appears before the Buddha prior to his final awakening and attempts to thwart and redirect him; to cause him to relapse, give up the life of the *śramaṇa* and return to following religious observances typically presided over by brahmans. It should not be assumed that Māra, as a 'trickster', is directly malicious towards the Buddha. He appears to be compassionate in advising the Buddha not to strive for release from samsara, which is portrayed as impossibly

difficult, but to seek a contented existence within it by accumulating merit and propitiating the beneficence of the *devas*. The relevant passage from the text reads:

You are emaciated and ill-looking, you are near to death! A thousand parts of you belong to death and only a fraction of you is alive. Live, good Sir! It is better to live. Living you may perform meritorious deeds. From practising celibacy and tending the sacrificial fire much merit is made, but what is obtained from striving? It is difficult to enter the path of extinction, it is difficult to do, difficult to maintain.

Trans. Ireland, 1983.

Ever vigilant, the Buddha recognizes this as a ploy to distract him and immediately refutes the need for the merits afforded by brahmanic rites and affirms his resolution to remain steadfast to his vows, the practise of mindfulness, wisdom and concentration. Following this, the Buddha demonstrates his recognition by naming a list of 'eight armies' whose assaults are an attempt to destroy the focus of his mind. Again, the text reads:

Sensual desire is your first army, the second is called discontent, the third is hunger and thirst, the fourth craving, the fifth sluggishness and laziness, the sixth fear, the seventh indecision, and the eighth disparagement of others and stubbornness: gain, fame, honour, prestige wrongly acquired and whoever praises himself and despises others – these, Namuci, are your armies, the Dark One's striking forces. A lazy, cowardly person cannot overcome them, but by conquering them one gains bliss.

Trans. Ireland (1983)

These 'dark armies' do not quite match the description of the 'Māra Host' that comes to tempt the bodhisattva as found in later non-canonical works such as the *Lalitavistara* and *Buddhacarita*. The nature of these 'armies' becomes more clearly related to what can be considered to be a literary allegory as these portray the difficulties encountered by the bodhisattva in his attempt to sit in an uninterrupted

state of *samādhi*. In a number of respects these are more comparable to the later list of the fetters (*saṃyojana*) which inhibit the *śramaṇa*'s effective practice of *bhāvana*.

As the title of the text, *Padhāna*, suggests, the central theme of this short text is 'the struggle' of Siddhārtha Gautama, intent upon finding the means of escaping the grip of death. This Māra-Namuci, has come to fill Siddhārtha with soporific thoughts that will lead him towards sinking back into the attachment to brahmanic rites. This abandonment of self-determination, of becoming 'lazy' and 'cowardly' has clear parallels to the situation of Indra in the Vedic myth. Furthermore, if such rites are considered to be fire worshipping, there is possible narrative connection with the *Ādittapariyāya Sutta* mentioned above.

In addition to the *Padhāna Sutta* of the *Sutta-Nipāta*, there is a second *sutta* with the same name found in the *Aṅguttara-Nikaya* (4.13, SA 875-876). Consisting of an address made by the Buddha to a group of disciples, the text provides a descriptive listing of the four exertions (*cattārimāni sammappadhānāni*) which are considered to be the basis of the seventh branch of the Eightfold Path. In terms of narrative structure, the most significant part of this lesser known text is the closing verse, which again draws together Māra and Namuci with a common thematic basis, torporific entrapment. The verse reads:

By right exertion they have conquered Māra's realm:
Freed, they have passed beyond the fear of birth and death:
Those happy ones have vanquished Māra and his host
And, from all power of Namuci escaping, are in bliss.

Trans: Woodward (1982, p.15)

Based upon references to commentarial materials, Malalasekera, Ling and others have consistently held that Namuci is another name for Māra yet pose no further questions as to the textual origins of this association. The narrative of the *Padhāna Sutta* develops by the Buddha saying that he is approached by and spoken to by Namuci, following which Māra, the narrator says, becomes the recipient of the Buddha's rebuke. The closing statement returns to Namuci yet we are told that the hindrances to progress are the armies of Kanha, 'The Dark-One' an earlier Vedic name for Kṛṣṇa. This association too, is based in mythic narrative. Kṛṣṇa is depicted

in the *Mahābhārata* one who, as Wilkins (1882, p.184) points out, was not 'above employing deception, and leading others to do it too'. This, drawing together with a second existing mytheme leads to the conclusion that the compiler of the *Padhāna Sutta* wants the reader to create associations from two distinct and recognizable mythemes, as narratemes, (i.e. narrative paradigms) in order to coalesce in the formation of a third – Māra.

The three remaining devices contained in the text, *muñja* grass, the crow and the stone, and the *vinā* may go some way in consolidating the connection with death. The function of the *muñja* narrateme in this *sutta* has already proved a topic of speculation (Shrader 1930). The text describes the Buddha saying that he 'wears *muñja* grass' of which there are two interpretations. Ireland explains that warriors wore *muñja* in their headgear to indicate 'that they were prepared to die in battle and determined not to retreat'. This is an ambiguous interpretation. Preparation to die implies personal defeat, whereas not retreating implies the intent to succeed. Shrader (1930, p.109) suggests an insightful alternative. The wearing of a ring or belt constructed of *muñja* not only signifies an intent, but as *vrata* (religious vow) it furnishes divine power. References to the creation of such bands, the magical use of *muñja* to obtain strength and the power of soma are found in key brahmanic texts such as the *Kṛṣṇa Yajur Veda* (TS V 1.9, V 1.10), the *Manusmṛti* (MS 2.34, 2.164) and the *Ṛgveda*. (RV 1.161). In effect then, the wearing of bands of *muñja* is to imbue the wearer with a magical power capable of instilling fear in the enemies of the wearer which here are the mythic embodiments of death and entrapment within the process of becoming. The imagery of death is then extended in the narrateme of the crow, which Ireland translates as:

“For seven years I followed the Lord step by step but did not find an opportunity to defeat that mindful Awakened One. A crow flew around a stone having the colour of fat: ‘Can we find even here something tender? May it be something to eat?’

Not finding anything edible the crow left that place. As with the crow and the stone, we leave Gotama, having approached and become disheartened.”

Found within a wide range of Indo-European myths, the crow or raven, as a carrion eater, is often associated with death, and more specifically within Buddhist mythology, the charnel ground. In the description of the 'cemetery contemplations' (Pali: *nava sīvathikā-manasikāra*). The *Mahāsatipaṭṭhāna Sutta* (DN 32) and the *Satipaṭṭhāna Sutta* (MN 10) both describe crows as being amongst those creatures eating the abandoned bodies of the dead. Although these passages suggests the narrative function of the crow, some consideration needs to be given as to why the stone would be of appeal to the bird. Verses from the *Theragatha* attributed to *Mahākāla* (Thag 2.16) describes a cemetery scene in which a large and swarthy, crow-like woman prepares a corpse for cremation by breaking up the body (Norman 1969, p.20). Based upon such imagery, one possible interpretation of the fat coloured stone spoken of in the *Padhāna Sutta* is that it depicts a stone for breaking up corpses and the fat colour described derives from flesh debris on the stone itself.

The last of these three items is the *vīṇā* or 'lute' mentioned in the following passage, again taken from Ireland's translation:

Overcome by sorrow his lute fell from his arm and thereupon the unhappy spirit disappeared from that place.

In rendering the complete passage into English language cultural equivalents, Ireland diminishes the importance of two signifiers: the 'lute' is the Indian *vinā* and the 'spirit' is a *yakka* (*yaksha*). The possession of the *vinā* is not mentioned in other versions of the temptation of the Buddha and so it leads to the conclusion that the author of the *Padhāna Sutta* wishes to make an association. The *vīṇā* is the invention of Nārada, a son of Brahmā who, as depicted within brahmanic myth, was often meddlesome and quarrelling (Wilkins 1900, p.383, Dowson 1888, p.218-9). Other accounts (Divejar & Tribhuwan 2001, p.30) suggest that the *vīṇā*, more properly called the *Rudra-vinā*, was created by the Vedic atmospheric deva, Rudra, the 'Howler' (MacDonnell 1887, p.77). The *Rgveda* depicts Rudra as a fierce deity and amongst the number of descriptions made of him are 'the man-slayer' (RV 1.114), 'the lord of Animal Sacrifice' (RV 1.43), 'one who bears swift arrows' (RV 2.33) and 'strong bow' (RV 7.46). If Indra is the atmospheric deity that brings life through the flowing of water in rain and river, then Rudra brings destruction through its excesses as storm. Yet, as Chakrabarty (1986, p.3) emphasizes, Rudra 'combines in

himself the malevolent and benevolent, terrific and pacific, the demoniac and angelic features'. Rudra, unlike Indra, does not engage in warfare with demonic enemies, nor is he associated with the warlike activities of his sons, the Maruts. Whilst Indra is worshipped for protection, Rudra, as lord of storm, disaster and disease is worshipped in order to 'preserve from calamity' (McDonnell 1897, p.76). The *Śatarudriya* section of the *Yajurveda*, contains recitations that call upon Rudra to hold the 'falling of his arrows' (Sivaramurti 2004, p.13-16). A comparison of this imagery with that of non-canonical works such as the *Buddhacarita*, and *Lalitavistara* gives some striking parallels. The sky turns dark and Māra, as the leader of an army of sons and demons, fires arrows of mental poison at the seated Buddha and seeks to move him through a process of fear (Johnson 1972, p.194-202). Curiously, the *Buddhacarita* depiction also contains a reference to a dark woman, much like that found in the *Theragatha* described above.

Johnston's translation gives:

But a woman, black as a cloud, with a skull in her hand, wandered about there unrestrainedly and did not remain still, with the intention of deluding the great seer's heart, and resembling the intelligence of a man of inconstant mind wandering uncertainly among the various sacred traditions.

Finally, the *Padhāna Sutta* in referring to the constant following of the bodhisattva 'step by step' over a period of seven years, offers a somewhat different *modus operandi* for Māra than generally depicted. Rather than a series of intermittent or even singular and powerful temptations, the image created is one of continuous interference and malaise. So, as a paradigmatic mytheme, who precedes whom? Does Māra precede Namuci, or vice versa? Certainly the text ends with the disheartening of Māra and his disappearance. But what happens to Namuci? Rather than taking the traditionally held view that Namuci is another name for Māra, the names should be taken as structurally related mythemes.

In many respects both Namuci and Māra are genuine tricksters in the Jungian sense. Within the broader structure of such trickster-hero narratives, the trickster character attempts to thwart the hero by bringing confusion, typically representative of some primitive state of mind. The eventual effect, however, is to

re-motivate or reinvigorate the hero into fulfilling the original purpose of his quest. Both Namuci and Māra work to control the mind of the hero, to draw him back into a more primitive, less potent state of mind. As Jung (1971, p.142) himself writes on the reaction to the onslaughts of the trickster:

Only when his consciousness reached a higher level could he detach the earliest state from himself and objectify it, that is, saying anything about it. So long as his consciousness was itself trickster-like, such a confrontation could obviously not take place. It was possible only when the attainment of a newer and higher level of consciousness enabled him to look back on a lower and inferior state.

(Trans. Hull)

The wholesale adoption of a fundamentally Vedic depiction of a trickster-type mytheme brings with it an entourage of other symbolic associations that could distract from the significances assigned within the emerging Buddhist context. The outcome then, was the development of a variant mytheme to which qualities could be added through a process of amalgamating recognized mythic narratives.

The contrastive feature between the two sets of mythic polarities of the Māra-Buddha and Namuci-Indra is that whilst the latter are both *devatā* and so of fine material existence, their actions bring about a physical consequence (the release of rains which cause fertility of the land thereby ensuring physical and material well-being of the people of Jambudvīpa). The Buddha, on the other hand, is physically seeking to effect an 'immaterial outcome'; that is, to lead the escape from *samsara* and to surpass the *devas* themselves. For others to share in this felicity, his 'rains must fall', whereby 'wholesome roots grow' into the 'fruits of the path'.

At this point, the key narrative elements of these two parallel myths can be abstracted and drawn together into a Saussurean paradigmatic-syntagmatic matrix which links the myths within a structural, linguistic framework. Reducing the tales to a single syntagm encapsulates common narratemes and also suggests a structural framework with which to compare later narratives. In this case the key narratemes as paradigms can be seen to form pairs of opposites focused around the 'hero' as a central character. These are: *trickster* – *helper*, *ploy* – *resolution*, *beguilement* – *outcome*, and *inhibition* – *benefit*.

Syntagm: ‘Using a deceptive ploy, the trickster beguiles the hero who becomes entrapped but, with the vision and help of others, the hero is released to vanquish his foe and re-establish order.’

Syntagmatic Axis

Paradigmatic Axis

Trickster	Deceptive Ploy	Hero-Victim	Beguilement	Effectuated-Inhibition	Helper(s)	Resolution	Outcome	Benefit
Namuci	peace pact	Indra	consumption of torporific <i>sura</i>	the power to regulate the skies (i.e. soma)	Prajāpati and the Aśvins (others)	recognition of the ploy and giving medicine	Indra kills Namuci	resumption of rule (release of the seasonal rains)
Māra	divine advice	Bodhisattva	engagement with torporific doubt, desire	the power to regulate his mind, (i.e. <i>samādhi</i>)	The Buddha (self)	recognition of the ploy and awakening	Māra Vanishes	completion of vow (release of the ‘rain’ of dharma)

Figure 3: From Namuci to Māra.

Drawing upon the above structures, these tales can be rephrased in prose as in the following story synopses.

Indra-Namuci

Following a period of hostility, Namuci (an *asura*) and Indra (a *deva*) enter into a peace pact. Whilst Indra is in an honest quest for peace, Namuci is not. In order to defeat Indra, Namuci swaps Indra's power giving soma for *sura*, a substance toxic to the *devas*. Unaware of this switch, Indra drinks the *sura* and gradually loses his power and his ability to rule wanes. Prajāpati and the *Āśvins* see through Namuci's ploy and make Indra aware of it as well as giving Indra some restorative medicine. His strength regained, Indra kills Namuci and is able to continue in his rule.

Bodhisattva-Māra

Following a seven year period of harsh ascetic practices, the bodhisattva sits beneath the tree at Uruvela, resolved to find his avowed goal of overcoming death. Whilst sitting in *samādhi*, he is approached by Namuci who comes with some caring advice. He urges the bodhisattva to give up the hard path and observe brahmanic rites. The bodhisattva's mind engages in doubts and apparitions appear before him that have the potential to cause the bodhisattva to break his vow. Seeing these forces at work for himself, the bodhisattva recognizes these as the work of his foe and, in being seen, Namuci is named as Māra, who then vanishes leaving the bodhisattva to continue with his divine mission.

These narratives begin to paint a picture in which being awake, watchful and heedful is the means by which Māra is overcome and the process of death overturned. To confirm this relationship between wakefulness and freedom from death and somnolence and death-entrapment, alternative sources need to be examined in order to validate this hypothesis. For the purpose of this discussion

two texts will be considered, the *Devadūta Sutta* (MN 130, MA 64) and the *Dhammapada*.

In the *Devadūta Sutta* the Buddha speaks of his ability to see Yama, quizzing the recently deceased as to their wrongful actions. When these are pointed out, the deceased claims that they were 'heedless' or 'unaware' (*pamāda*) in the sense that they did not see what was going on. The text then compares these destinies of the heedless with the heedful. The heedless go to hell, whereas the heedful go to the heavens and beyond. The *Dhammapada* voices similar sentiments.

21. The Path to the Deathless is awareness;
Unawareness, the path of death.
They who are aware do not die.
Those who are unaware are as dead.

Trans. Carter & Palihawadana, 2000.

In the same chapter there is also a connection between Indra (Maghavan) and heedfulness.

30. By Awareness, Maghavan
To Supremacy among the gods arose.
Awareness they praise;
Always censured is unawareness.

This failure to maintain 'awareness' or heedlessness is elsewhere translated as 'carelessness' (Norman 1997), 'unwatchfulness' (Mascaró 1973), 'thoughtlessness' (Muller 1881) and 'negligence' (Fronsdal 2006). These interpretations give weight to the significance of prescience and the sense of understanding and anticipating the interplay of moral cause and experiential effect being viewed as personal assault in a hellish prison or in a realm of heavenly joy.

2.1.5) Other Māra Associations

2.1.5.1) Prajāpati, the God of Creation

In addition to the names Namuci and Kanha, Malalasekera (1938, p.619) also gives the following, alternative names for Māra: Adhipati (Ruler), Antaka (the End), Pamattabandhu (Friend of the Careless), and Pajāpati (Lord of Progeny, Prajāpati). Apart from *pāpīmā* (the wicked, the evil), Malalasekera adds three further epithets: *anattakāma*, *ahitakāma* and *ayogakkhemakāma* which express various aspects of wishing ill, bale and the privation of the bliss of tranquillity. Examination of the first set of names suggest that these serve to establish identity, whereas the second set relate to the narrative function of Māra. In the traditionally accepted fourfold description of Māra, the Māra of Death is the most commonly identified form. Although narratives depict the young prince Siddhārtha Gautama pondering over the means of ending the sufferings of all living creatures, more specifically this is the fear of the degeneration of well-being, decrepitude and death. Ironically, these sufferings belong to the living and not the dead as life is the necessary precondition for mortality. Within the Buddhist theory of conditioned existence, death is not an end but a threshold or process of transition in a continuous cycle of transmogrification. Death then, is relative to individuated existence and arises from the precondition of birth. Birth and death are the basic mythic binary opponents. In terms of mythic personae, the existence of Māra as the process of death is balanced by Prajāpati (*Bōṇāhétí* 波那和提, mentioned in the opening paragraphs of chapter 3, 431a01) as the creator of life. Malalasekera (1938, p.97) points briefly to this correlation because of Prajāpati's 'power over all creatures' but goes no further in his elaboration. Although the primal creator is initially unnamed in the *Rgveda*, the conceptual connection between Prajāpati and the origins of the human condition is established. The text reads:

10 O Prajapati, lord of progeny, no one but you embraces all these creatures. Grant us the desires for which we offer you oblation. Let us be lords of riches.

Trans. Doniger O'Flaherty (1981, p.28)

If the assumption is made that Prajāpati, as with the other Vedic deities, is derived from pre-existing PIE mythic prototypes, then a potential relationship between Māra, Prajāpati and Kṛṣṇa can be hypothesised based upon a comparison of parallels found in the cosmogonies of other Indo-European mythologies. In the Hellenic Orphic tradition Phanes, otherwise known as Protogonos, is the creator of all things and arises from the silver primal egg which is the chaos of all elements (Guthrie 1993, p.80). Amongst the various names of this original being, there is that of Eros, the deity of sexual desire. Within the *Ṛgveda*, the first being arises from the *Hiranyagarbha*, the golden-embryo or egg (Doniger O'Flaherty 1981, p.27). This latter correspondence is significant as there is, as mentioned earlier, the association of Māra with Kṛṣṇa, who is also the god of desire. Prajāpati appears on a number of occasions in Buddhist sutras including the opening of chapter three of the *Dāośīng* itself. From the standpoint of the mythology, Prajāpati is held to be the originator of life that gives rise to those living creatures which are subject to forces that bind them to the wheel of conditioned becoming. This topic emerges in the narrative of the *Mūlapariyāya Sutta* (MN 1, EA 44.6, MA 106) where the Buddha rejects the view that the purpose of the spiritual path is to seek spiritual communion with the agent that first causes entrapment as some means of escape. Logically then, Prajāpati is necessarily the basis of Māra. In other words, Prajāpati is the initial force of origination whereas Māra is the necessary, co-emergent force of containment.

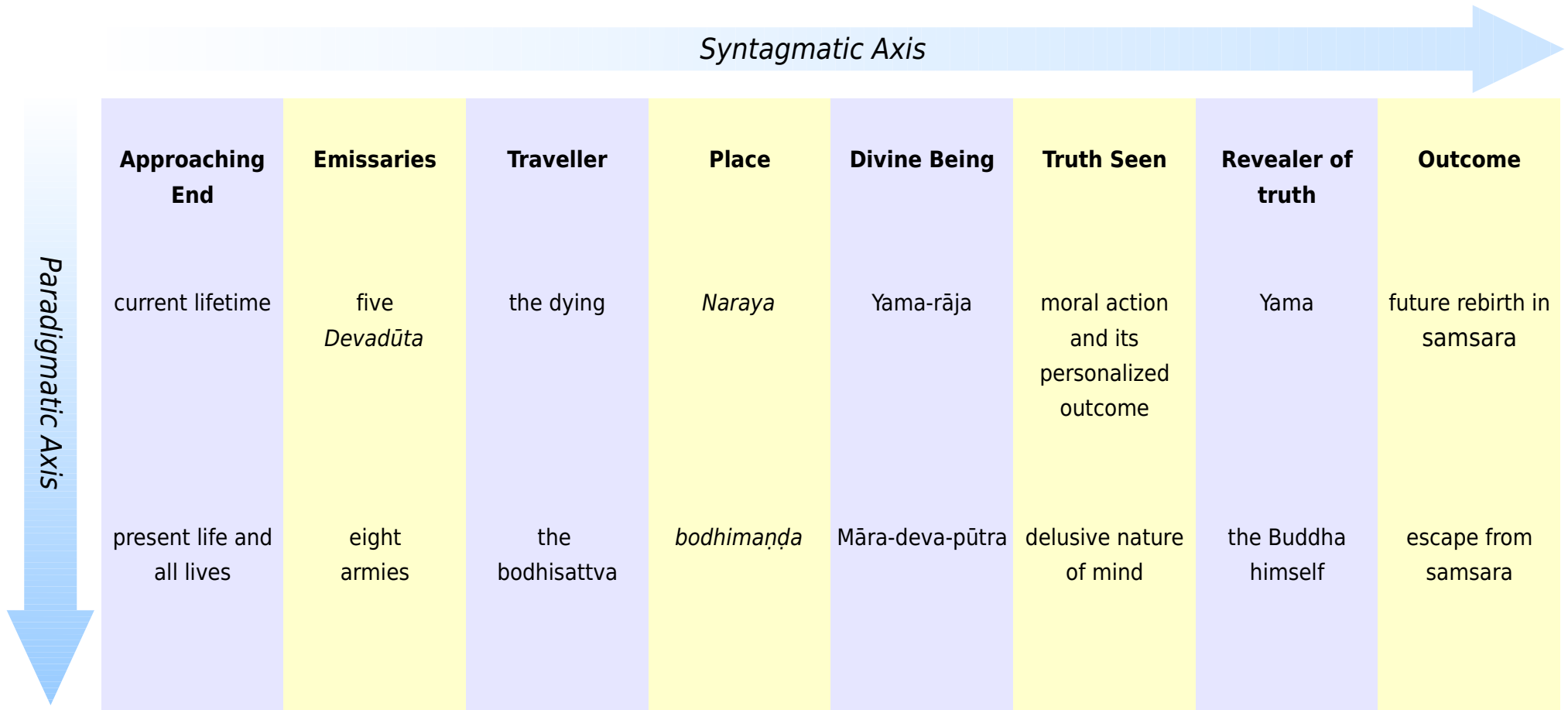
2.1.5.2) Yama, the God of Death

The four categories of Māra include death (Marāṇa-māra) yet the mythic associations with Māra typically found in early canonical narratives do not associate Māra with the Vedic god of death, Yama. This dissociation is not surprising when it is considered that Yama is the key deity of the *Ṛgveda* who leads the souls of the deceased on the journey to the realm of the ancestors and, like Indra, is worthy of sacrifice and offerings (Doniger O'Flaherty 1981, p.44).

Whilst Yama as the god of death is grim, he is not evil but impartial and benign (Malalasekera 1938, p.681). Yama holds power over all samsara from his ministry adjacent to the gates of the great prisons of *naraya*, or 'hells'. The *Devadutta Sutta* (Nanamoli & Bodhi 2001, p.1029-1036) encapsulates elements of Vedic ideas relating to Yama presented in a manner suited to Buddhist metanarrative. In this text the

Buddha is presented as describing the process whereby the consciousness of the deceased is led by divine messengers to Yama's presence, who then determines their future destiny based upon the balancing forces of the deceased's good and bad past moral actions. There is no deception of the deceased as Yama speaks of the importance of action and its results. Yama even goes so far as to acknowledge that the only means of effectively circumventing his power is to follow the teachings of the Buddha. The ending of the description consists of the Buddha stating that this understanding is uniquely his own. Although there is no overlap in the functions of the Māra and Yama mythemes, there are, however, some structural parallels between the accounts of Māra and Yama. The *Padhāna Sutta* describes the Buddhas as 'emaciated ... ill-looking... and near death' (Ireland 1965), and within both texts there are encounters between emissaries, devas, a revelation of truth and its consequence, and an underpinning metanarrative of ongoing journeying. These parallels, along with their syntagm can be summarized in the following matrix.

Syntagm: 'As the end approaches, emissaries appear to lead the traveller onwards to a place where he sees the truth, after which he continues on his journey.'



	Approaching End	Emissaries	Traveller	Place	Divine Being	Truth Seen	Revealer of truth	Outcome
	current lifetime	five <i>Devadūta</i>	the dying	<i>Naraya</i>	Yama-rāja	moral action and its personalized outcome	Yama	future rebirth in samsara
	present life and all lives	eight armies	the bodhisattva	<i>bodhimaṇḍa</i>	Māra-deva-pūtra	delusive nature of mind	the Buddha himself	escape from samsara

Figure 4: Yama and Māra.

The tale of the spiritual journey of Siddhartha Gautama becoming a buddha is terminated by two events: the aspiration to overcome death, and the awakening to Māra. These are, for narrative purposes, the story dilemma and its resolution although this relationship is not superficially apparent. At first a physical resolution may be expected for the physical process. Although Māra is death personified, his defeat does not result in everlasting corporeal existence. The effect of 'awakening' to Māra was to neutralize the experience of entrapment as the fear of doom as referred to in the closing verses of the *Devadūta Sutta*. Indeed, the life story of the Buddha ends with his death, which is not depicted as some dreadful fate but the opportunity to obtain complete release from the bonds of transmigration. Based upon such reasoning, *Marāṇa-māra* can be considered to be the process of dying, although not necessarily a process of entrapment.

2.1.5.3) Further Associations Between Māra and Death

The image of Māra leading with questions possibly relates to the content of the *Mahāparinibbāna Sutta* (MN16, DA2) in which Māra is described as approaching the Buddha shortly after his awakening as he sat beneath the Ajapala Banyan-tree at Uruvela. Māra is depicted as plaguing the Buddha, who had now found release from the compulsion to become reborn, with the temptation that he should let himself die. This raises a number of issues relating to the nature of Māra which, arguably, could be the basis for the association of Māra with death by suicide. Māra's work is not to bring about untimely death in the sense of limiting the lifespan. Although Māra is described as '*pāpīmā*' or 'wicked' this is purely within the context of 'dharma-denial'. The death which Māra urges is not to drive those whom he tempts into pain but the encouragement for them to seek speedy release from their personal, physical sufferings on the path to becoming a buddha. The temptation presented is to 'lay down the burden' and to enter *parinirvāṇa* without engagement in any salvific mission. When *Deva-putra-māra* approaches, it is only to those who have already completed the path of the arhat, Māra's enticement is for them to go the whole way, to enter into *parinirvāṇa* and never return. Personal death is inevitable and even Māra himself is ultimately mortal. Death alone, therefore, is not the 'work of Māra', there needs to be an ulterior motive. The 'death' produced by Māra's works is to bring the transmission of the buddha dharma to an end. This, of

course, relates back to the deeds of Namuci as one who sought to incapacitate Indra by replacing soma with *sura*. Consequently, the encounter mentioned above in Uruvela sets the paradigm as the Buddha himself denies entry into *parinirvāṇa* until such time that his teaching as *sāsana* as 'royal edict, grant, charter' (Monier-Williams 1899, p.1069) is firmly established.

2.1.5.4) The *Mahāsamaya Sutta* (DN 20, DA19, T 19, SA 1192, SA2 105)

The association of Māra with Namuci is also referred to in the *Mahāsamaya Sutta*; a topic raised by Malalasekera (1938, p.619) and briefly discussed by Ling (1997, p.55). In referring to commentarial sources, Malalasekera puts forward the view that Māra was simply the companion of a group of *asuras* which included Namuci. Re-examination of the *sutta* itself, however, does not lead to such an interpretation. The *Mahāsamaya Sutta* depicts a scenario in which the Buddha places himself above all the *devatā* common to both Vedic and popular religious culture. Namuci, as a key figure within the Vedic *asura* mythos, is listed as being present amongst the sixty groups of assembled *devas* that honour the Buddha. This list does not include Māra whose arrival along with his army is given at the end of the *sutta*. In spite of trying to bind and terrify the assembly, nothing was achieved and so Māra left. There is no direct association in the *sutta* between Māra and Namuci. So, should the connection given in the commentaries be considered apocryphal? Perhaps not. This lack of relation is not surprising, as the function of this text is to establish the position of the Buddha as universal refuge thereby giving weight to the epithet *devâtideva*, the 'God of Gods'. Whilst the list of names of the various Vedic deities given in the *Mahāsamaya Sutta* is quite comprehensive, it ought be pointed out that Namuci was, according to the Vedic texts, killed by Indra. The presence of such *devatās* then, must be considered to be representative of all possible notions of the divine and demonic, one which can be deduced as being aimed at supporting a paradigm shift within familiar mythological narratives.

2.1.5.5) Later Encounters of the Buddha and Māra

The narratives found in sutras speak of subduing and allaying the approaches of Māra, rather than some crushing defeat or destruction. The traditional depiction of the Buddha's defeat of Māra at Uruvela is quite unlike the demise of the *asura*

Namuci in that Māra lives on 'to fight another day'. The destruction of Māra cannot occur as the various forms of Māra depict the entrapped *samsāric* nature of being due fundamentally to *avidyā*, a state of dream-like unawareness, in contrast to the Buddha as the embodiment of freedom and *bodhi*, the state of awakening. As binary mythic opposites, the Buddha and Māra do not exist independently of each other. So, why does the Buddha constantly encounter Māra if Māra is, as Guruge (1997, p.28) suggests, a mere '*allegorical representation*'? How can the Buddha enter into various dialogues with a metaphor in contexts which do not contribute to the mythology of the quest, contexts in which there is no defeating of the 'enemy' but simply recognizing and acknowledging specific negative states of mind? This recognizing, the 'awakening' to Māra, is the goal of the quest but this awakening is no terminus. As the earliest texts relate, following the Buddha's awakening he was still prone to Māra's 'attacks'. Māra is known and turned away, but never defeated as in the sense of some final destruction or eradication.

Scenarios containing such personal, post-awakening encounters between the Buddha and Māra occur less frequently within later Mahayana literature and not as direct temptation of the Buddha himself but of those seeking out awakening. Within the *Dàoxíng*, Māra is significant *in absentia*. The view depicted in these texts is that the Buddha is *laukutara*, a transcendent being free from the potential for defilement. Such views are most likely due to Mahāsaṃghika influences which perceived the Buddha as 'otherworldly, perfect and free from all sufferings (Dutt 1998, pp.71-76). Both the Theravādins and Sārvastivādins, on the other hand, did not hold such views. The Pali *Mahāvamsa* describes how this issue was one at the core of the disputes dealt with at the Third council, held at the Aśokarama, Pataliputra, circa. 250 BCE. The inclusion of the *Māra Suttas* in the Pali canon is evidence to support the viewpoint that the Buddha could still be open to temptation but not fall victim to it.

2.2) Māra, from Deva to Demon

As this thesis deals with the *Aṣṭasāhasrikā Prajñā-pāramitā Sūtra* in Chinese translation, some examination needs to be made of the efforts taken by Chinese translators to render the name Māra in a manner suited to their target audience.

Superficially such changes may not appear to be critical in contributing to understanding the role of Māra in any individual sutra, but collectively, these can be considered to contribute to the establishment of a modified view of the Māra mytheme. This is particularly important when subsequent generations of scholars have no redress to urtexts in order clarify contextual meaning. The *Dàoxíng* uses ‘Bì mó’ 弊魔 to name Māra with other uses of the character 魔 including ‘Móluówǎng’ 魔羅網 (Hirakawa 1997, p.1271) to denote *Māra-pāsa* (Māra’s Net), and ‘Móshì’ 魔事 for the *Māra-karmāṇi*, the ‘deeds’ or ‘work’ of Māra. Analysis of the character chosen by the translator-scholars to render the Indic ‘Māra’ goes some way to clarify the value of adopting the Chinese *Mó* 魔 due to its association with a class of wicked, malevolent spirits and the practice of evil magic. *Luó* 羅 on the other hand is a character used almost exclusively to render the Sanskrit sound ‘ra’ although the specific meaning of the character is that of a net for catching birds. If ‘Māra’ were phonetically transcribed using those characters most generally associated rather than by the conventionalized binome, then *Móluó* 摩羅 would be expected or any similar homophone such as *Mòluó* 莫羅, *Móluó* 磨羅 or *Mǒluó* 麼羅 (Soothill and Hodous 1937). The following list of words exemplify how the term 魔 is used (source: *Hàn Yīng Cídiǎn* 汉英词典 1986, p.479):

魔怪	<i>móguài</i>	demon, monster or fiend
魔鬼	<i>móguǐ</i>	devil, demon or monster
魔窟	<i>mókū</i>	den of monsters
魔力	<i>móli</i>	magical power, charm
魔術	<i>móshù</i>	magical arts
魔王	<i>mówáng</i>	‘Prince of the Devils’
魔掌	<i>mózhǎo</i>	devil’s clutch
魔杖	<i>mózhàng</i>	magic wand
魔爪	<i>mózhǎo</i>	devil’s claws

Table 7: Binomes employing the character *mó* 魔.

As the choice for name words in Chinese is often made on the basis of assigning personal characteristics to the objects labelled, it would therefore, be reasonable to assume that *mó* 魔 is a name-word ascribing a personal quality, in this case, a harmful spirit. What subsequently occurs, however, is a gradual disassociation of

Māra from a preceding Buddhist mythos in which Māra is not described in any grotesque way, to one in which Māra becomes a demon or devil. Although the Sinitic culture into which Buddhism was being transplanted had an eager audience, Sinitic and Indo-European cultures do not share a common root either linguistically or mythologically. Naturally then, some level of disjunction is inevitable to the point that the Māra mytheme in later East-Asian Buddhism becomes sidelined in favour of myths more in keeping with established Sinitic narratives. In effect, an alteration in the signifiers used in the translation of the syntagm results in a diachronic change in meaning.

The fundamental immateriality of Māra should not be overlooked. Māra was described as the *Mahāntam Yakṣam* in later works such as the *Mahāvamśa* (MV II 260 10; 261 11) which connects Māra to a class of spirits, but not necessarily grotesque (De Caroli 2004). With this in mind, English translations of works from Chinese sources describing Māra have erroneously rendered *Mó* 魔 as a noun so giving ‘demon’ or ‘devil’ unlike those scholars who have worked from Sanskrit sources who consistently render Māra as a proper noun. It may appear to be a purely semantic argument to object to such terms but the impact is felt greatest due to the secondary associations which tend to lead the reader into assuming that such demons and devil are a class of living beings seeking to harm or injure the pursuer of the path. Within the western mythos, a demon or devil is a ‘fallen angel’, an evil creature associated with the underworld and hell as exemplified in *The Catechism of the Catholic Church*, No. 391. Such associations are not correctly applied to Māra who after all, is also depicted as the ruler of the highest realm of the *kāma-dhātu* which therefore makes him a deva. As discussed earlier, the lord of the underworld taken from brahmanic mythology is Yama, the King of the Dead, whose name is generally rendered in Chinese as *Yánmówáng* 閻魔王, ‘The Demon Gate King’, a partially phonetic rendering where again the meaning of the words give some indication of personality and function. But again, like Māra, Yama is a mythologized force, a deva, who does not act in any threatening or overtly destructive way although his iconographic depiction is often typified as a fearsome or wrathful *rakṣa*-like being.

Finally, weight is added to the arguments that Māra was simplistically depicted as some kind of devil when the Chinese translations of predominantly *Āgama* works are considered in which the glyph 磨 (*mó*) is used for transliteration purposes.

With its meaning of 'rubbing or grinding upon stone' it shares much of the functional implications of the Indic root *mṛd* described which also has the meaning of 'rubbing-away'. Whilst it is purely speculative, perhaps the suggested reading of 磨 as 魔 occurs due to the implication of 磨 as a polishing process that produces a desirable result unlike *mṛd* which has connotations of erosion. The use of 磨 within classical Chinese literature serves to illustrate this difference:

緇衣 24

《詩》云：『自圭之玷，尚可磨也；斯言之玷，不可為也。』

Zi Yi (24)

It is said in the Book of Poetry (III, iii, ode 2, 5),

“A flaw in mace of white jade may

By patient toil be **ground** away;

But for a flaw we make in speech,

What can be done?

‘Tis past our reach.”

大學 4

《詩》云：「瞻彼淇澳，萋竹猗猗。有斐君子，如切如磋，如琢如磨。瑟兮僩兮，赫兮喧兮。有斐君子，終不可諠兮！」

Da Xue (4):

In the Book of Poetry, it is said,

“Look at that winding course of the Qi,

with the green bamboos so luxuriant!

Here is our elegant and accomplished prince!

As we cut and then file; as we chisel and then **grind**:

so has he cultivated himself.

How grave is he and dignified!

How majestic and distinguished!

Our elegant and accomplished prince never can be forgotten.”

Trans. James Legge

2.3) Conclusions

Based upon Buddhist textual sources, the study of the Māra mytheme typically focuses upon Māra as death and the entrapment within samsara. In looking for a potential prototype for the emergence of the Māra mytheme some evidence is provided in the earliest texts which associate Māra with pre-existing mythemes found in the *Ṛgveda*. Canonical commentaries discuss the origins of the name Māra originating from a root whose meaning is death, but a second root implying a process of rubbing-away or pounding, offers a potential alternative. Examination of the evidence derived from contemporary linguistic research into Proto-Indo-European language would suggest the possibility that the word Māra is derived from the notion of a 'vexing-spirit' that appears in the night as being more apt in which the spirit attempts to sap, or rub-away the living energies of its victim. When this process of ruination is applied in uniquely Buddhist narratives, it relates to contexts in which those in pursuit of the buddha dharma face circumstances which have the potential to deny the Māra-victim success in reaching their goal.

3 Māra in the *Dàoxíng*

The text of the *Dàoxíng* contains some one hundred and forty-six references to Māra distributed across ten fascicles. Regardless of this however, there is no single incident in the narrative of the text in which Māra directly intervenes either in the presence of the Buddha or as an ill-willing apparition before any of the attendees in the manner encountered in the earliest stratum of texts examined previously. An event in chapter 3 of the *Dàoxíng*, does describe Māra preparing to charge the assembly in a chariot drawn by four horses, (434a02) but only as one of a series of ill-wishers towards the Buddha's teaching who become unwittingly thwarted in their plans through the power of Indra simply thinking of *prajñā-pāramitā*. For the aspiring bodhisattvas gathered in the assembly, those to whom Subhūti addresses his remarks in the opening chapter of the *Dàoxíng*, there are no vast hordes of demons, troupes of erotic maidens or fantastical visions of armies and malevolent spirits. Neither, as his comment suggests, does a bodhisattva find anything. There is no apparent gain, at least in terms of what the aspirants may have first imagined this to be. *Sarvajñā* is no 'superknowledge' but an empathetic responsiveness (i.e. compassion) which arises from *samādhi*. The concerns over progress upon the path voiced by Subhūti depict images of uncertainty, doubt and fear in a pattern that has resonances with the classification of Māra as defilement. Yet, the discourse makes little attempt to engage in introspection or the classification of these experiences but maintains the mythopoeic approach of portraying *angst* as the result of essentially external forces. There are no voices in the dark, but a movement away from the depiction of the approach of Māra as actual conflict to something more subtle in which the portrayed scenarios reflect observations in life in the sense of the possible negative experiences of establishing a footing in the religious life familiar to the listening audience. As will be seen, the *móshì* 魔事, as the works or deeds of Māra, are attempts to thwart the transmission of the bodhisattva method and the realization of its pursuit, portrayed as his interference through compounding the effects of desire and expectation. The outcomes of these conflicts

are not portrayed as arising out of the wilful actions of those concerned but the manipulation of their thoughts by Māra as a *paranirmita* deva.

In the *Dàoxíng* the accounts of Māra's exercise of power over miraculous transformations and his will over the natural elements is restricted to nested tales, as in chapters 28 and 29 that deal with the story of Sadāprarudita and his quest for his teacher, Dharmodgata Bodhisattva. Chapter 9 of the sutra (see appendices for a complete translation), focuses upon the works of Māra although there is no appearance of Māra. Its overall purpose is, as Onishi (1999) remarks, a polemic against bad teaching and the degeneration of the student-mentor relationship.

Referring back to the opening paragraphs of the *Dáoxìng* provides some indication as to this change of vein. The narrator informs the reader that the assembly is gathered to hear the Buddha speak but the Buddha nominates Subhūti to talk first. The gathering is there to receive further teachings on the *prajñā-pāramitā*, but rather than presenting something extra or speaking in support of some previous view, Subhūti takes the discussion in a somewhat different direction.

The placement of these additional comments into the opening paragraphs of the sutra, it is reasonable to assume, are in reaction to some fundamental assertion or understanding which is not directly stated in the text, but can be implied by the process of *narrative serialization*. This is a process in which the *Dàoxíng* becomes an integral part of a broadening spectrum of Buddhist mythic narratives in which familiar themes and ideas are developed and progressed into new areas. By transferring the responsibility of making the opening remarks to Subhūti there is a fundamental shift in the point of address. As the persona of the Buddha is taken to be a being who has already completed the path, the sutras portray his teaching strategy as presenting visions of that path in variety of methods (*upāya-kauśalya*) adapted to suit the acumen of his followers.

A notable characteristic feature of the time frame of the earliest Mahayana sutras is that they are typically situated in a period following the awakening of Siddhārtha Gautama. Few, if any, instances present narratives depicting his personal pursuit of the path. The Buddha's concern then, and therefore standpoint from which he speaks in the *Dàoxíng*, is that of a guide. Subhūti, on the other hand, as a disciple speaks from the viewpoint of the follower. These two perspectives, then result in

two differing, but not opposing, lines of discourse. The Buddha is depicted as sure and authoritative, a characteristic that is emphasized by the doctrinal presumption that ordinary men are unable to realize the truth of the path for themselves. Since this is a path difficult to encounter and even harder to complete, the picture that develops is one in which members of the assembly are harbouring lingering doubts. This is portrayed in the narrative of chapter 1 where Śāriputra's thoughts contain uncertainties over whether it is Subhūti himself that speaks, or the Buddha speaking through the mouth of Subhūti due to his spiritual powers (much like Māra's ability to enter the minds of others in a negative way). But, Subhūti knows the thoughts in Śāriputra's mind and makes it clear that all those who possess insight also have the power to speak like a buddha. This singular act situates the remainder of the discourse as originating in the domain of the ordinary man, rather than in the sphere of some distant realm as in the case presented in Chapter 16 of the *Saddharma-puṇḍarīka-sūtra* (Watson 1993, p.xix).

The sequence in which the narrative of the *Dàoxíng* engages in the process of textual serialization can be summed up as follows.

1. Opening Context

The assembly wants to hear more about *prajñā-pāramitā*.

2. Change of Circumstance

Subhūti talks of seeing no path nor any goal and this should not be considered to be a cause of fear but a sign of success.

3. Presentation of New Dilemma

Doubts over the validity of following the bodhisattva path.

4. Resolution

The assembly is to recognize doubts and anxieties are unfounded and the attempts of Māra to control the mind. His means of access is based upon the desire to reap a personal reward from the pursuit of the path.

Shifting the practice of *samādhi* from one of analytic meditation with its resulting abstraction and personal isolation towards an experience of

spatiality that is integrative and generates compassion and the movement towards renewed social engagement.

Creation of a fourfold path schema for the bodhisattva structurally related to the path of the *śrāvaka*.

5. Subsequent Doctrinal Readjustment

Theory of *śūnyatā* and the bodhisattva *bhūmi*.

The audience for the text is intended to identify themselves with some unnamed bodhisattva who aspires with difficulty to reach his goal. The scenarios of many of these narrative contexts are common-place and representative of day-to-day life in the monastic community. For the ‘ordinary’ bodhisattva there are no demonic legions, wild beasts, throngs of dancing temptresses or any fantastical visions of heaven and hell. These trials of Māra deal with the frictions that develop in the relationships between disciples and their teachers and between the disciples themselves and those outside the community. These obstacles appear to be everyday in nature, dealing with the bickering and divisions that lead to the breakdown in trust which inevitably results in the disruption of transmission of the *prajñā-pāramitā* sutra. Such experiences themselves are not ‘legendary’ but are explained through myth. As the initial motive to become a bodhisattva is presented as being emotional (i.e. compassion, rather than wisdom) the newly-training bodhisattva may possess the emotional drive but is it sustainable or something that can be turned to work against him? In a comment made to Subhūti in chapter 10 (448c13), the Buddha explains that bodhisattvas at this stage are:

新發意者，所知甚少，其心不入大法，亦不諷誦般若波羅蜜，
是為魔所得已。自起魔因緣，至使得斷。

Those new to raising the wish know very little, their hearts have not yet entered the great dharma, nor do they recite and chant the *prajñā-pāramitā* and, because of this, such people are got at by Māra. They themselves set up the causes and conditions whereby Māra cuts them short.

For the beginner, then, motivation and commitment is conditional unlike that of an *avaivartika-bodhisattva* who has obtained *prajñā-pāramitā* and whose compassion is the outcome of a higher *samādhi* within which perceptions of subject, object and action no longer occur. This is a state of mind which, the narrative suggests, offers protection from Māra's influence upon the creations of the mind.

The discussion of the function of the Māra mytheme in the *Dàoxíng* can now be divided into three stages.

1. The *Māra-karmāṇi*, as works against newly training (*nava-yāna-samprasthita*) bodhisattvas.
2. Direct attacks, attacks upon advancing (*ādhībhūmi*) and irreversible (*avaivartika*) bodhisattvas.
3. Māra's role in the tale of Sadāprarudita Bodhisattva.

3.1) Māra's Work: to Destroy the Transmission

Drawing upon the survey of Māra passages given by Ling (1997, p.96-163) based upon Pali sources, the circumstances in which narratives depicting Māra's attempt to subvert disciples or potential disciples of the Buddha can be seen to fall into four general categories. These are: the contamination of susceptible minds, the manipulation of events, working in a transformation body and direct intervention. In terms of Mahayana narrative, the aim of Māra is no longer the ruination of the individual's attempt to achieve personal release from samsara, but the destruction of the teachings passed from teacher to disciple; instructions that lead the bodhisattva to ultimately enter the buddha path. The progress of a bodhisattva towards becoming an *avaivartika*, as with the *śrāvaka* becoming an arhat, is one of stages. And, for both groups of aspirants, the accomplishments on the path vary. As the appellations *avaivartika* (irreversible) and *arahant* (foe-destroyer) both suggest, there is a level of resistance to adversities which, it can be argued from the viewpoint of narratology, are the assaults of Māra. Based upon this idea of 'levels of resistance' there are grounds to suggest that the four categories of Māra assault can be largely mapped to the stages of the path.

The Māra deeds found within the *Dàoxíng* can be considered as fitting into such a schema although the text does not present the discussion in a progressive order. Instead, references are embedded in the text and presented in response to the requirements of its narrative development. The notable exception to this is chapter 9 which focuses upon Māra's attacks upon the newly-training bodhisattva. At first reading it might appear that the deeds which are the members of this list are distributed in an arbitrary manner throughout the text. A closer reading however, will not only reveal a structure of related deeds in 'clusters' but also a gradual serialization in which emphasis changes according to the deepening of the disciples' engagement and understanding of the bodhisattva path. These begin with doubts over entering the path and problems with interacting with other pursuants. Next, the doubts develop into anxieties over personal expectations and finally, the occurrence of problems in the relationship between the aspiring bodhisattva and his teacher.

The following table provides a synoptic overview of the thirty-five *karmāṇis* contained in chapter 9 and are sequentially numbered according to their occurrence in the text. The second column refers to the location of passages in the Taishō edition of the *Dàoxíng*.

Basic malaise

MK1	446c22	Feeling dissatisfied.
MK2	446c23	Becoming confused.

Attitude whilst writing texts

MK3	446c25	Feeling startled.
MK4	446c26	Fooling around.
MK5	446c27	Bickering.
MK6	446c28	Gazing around.
MK7	446c29	Losing concentration.
MK8	447a01	Restlessness.
MK9	447a02	Lack of self-confidence.

Disappointment with textual narratives

MK10	447a03	Not hearing his own name mentioned.
MK11	447a05	Not hearing his home town named.

Aspiration and acumen

MK12	447a20	Misunderstanding the goal.
MK13	447a27	Having the wrong ambition.
MK14	447b07	Confusing the 'lesser' for the 'bigger'.
MK15	447b14	Being satisfied with something 'lesser'.
MK16	447b22	Ignorance of the real value of the teaching.

Expectation of personal security

MK17	447b29	Heeding talk of gaining wealth.
MK18	447c04	Expecting an assurance of future buddhahood.
MK19	447c08	Anxieties over safety.
MK20	447c12	Heeding talk of gaining property.

Confusion over the path

MK21	447c15	Losing sight of the bodhisattva <i>upāya</i> .
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Breakdown in the relationship between the disciple and teacher

MK22	447c23	Illness and loss of interest, followed by...
MK23	447c25	...recovery and personal disinterest.
MK24	447c28	Rejection by the teacher.
MK25	448a03	Stinginess.

Basic malaise		
MK26	448a06	Indifference.
MK27	448a10	Seeing no value in the teaching.
MK28	448a12	Fatigue.
Heeding the confusing talk of others		
MK29	448a16	Talk of entering nirvana.
MK30	448a21	Talk of entering the <i>dhyāna</i> heavens.
Failings of the teacher		
MK31	448a27	Making excuses not to teach.
MK32	448b07	Belittling talk.
MK33	448b13	Reluctance to teach.
The discouragement of others		
MK34	448b18	Talk that causes doubts.
MK35	448b25	Talk of becoming a <i>śrāvaka</i> and <i>srotapāṇna</i> .

Table 8: The thirty-five Māra temptations of the aspiring bodhisattva.

At this point the specific deeds can be explored in more depth and compared against similar narratives in earlier, non-Mahayana texts.

3.1.1) Basic Malaise (MK1, MK2)

The first grouping epitomizes the nature of the *karmāṇi* as a whole, in the sense of these being feelings of dissatisfaction [MK1] and confusion [MK2]. No contexts are given for these two *karmāṇi* nor is there any wrong-doing as there is no activity. It is reasonable to read within this the interpretation that as there is no mindfulness upon any specific action, any sudden change which is contrary to the original aspiration to follow the path is presented as the work of Māra.

3.1.2) Attitude Whilst Writing Texts (MK3 - MK9)

The scenario of the second cluster is engagement in the transcription of the sutra. Although numerous Mahayana texts laud the virtues of writing copies of the text, both the archaeological and textual evidence suggests that the process of copying may have been a hurried activity often prone to error and even driven by ‘commercial’ constraints (Schopen 2010, p.402). As mentioned earlier, the final

chapter of the *Dàoxíng* sees the Buddha cautioning Ānanda against the loss of the text but chapter 9 offers some details as to how this might happen. The mechanics of the transcription process are not described in the sense of whether the task is accomplished through sight copying, dictation or writing from memory (Salomon 1999, p.83, n.18). Neither is the intended usage of the text provided. The reader of the *Dàoxíng* does not know whether the bodhisattva is making a copy for his personal use or for some other purpose, however care and attention is always cautioned. Here the dialogue explores how such lapses might occur. These include the effects of being startled by thunder and lightening [MK3] (a topic later echoed in chapter 15) and lack of focus or interest in the repetitive task of copying [MK7]. The passage is also suggestive that disciples are working in groups as the distractions they become involved in include making fun of each other [MK4] and bickering [MK5]. The sequence of the remaining *karmāṇi* in this cluster would appear to offer an escalating sequence of influences, beginning with becoming disengaged and gazing around [MK6] to the lack of concentration [MK7] giving rise to restlessness [MK8]. This process of disengaging with the task at hand results in a lack of confidence which [MK9], as the planting of the seeds of doubt [MK34] is the very objective Māra seeks to achieve.

3.1.3) Disappointment with Textual Narratives (MK10, MK11)

This grouping of two *karmāṇis* can be seen as building upon this lack of faith and confidence. The text describes a bodhisattva as entertaining the thought that he will never receive an assurance of his entry into the *prajñā-pāramitā* (447a02). He wants to see some form of textual reference or evidence to prop-up his confidence but this is to no avail. As he waits to hear mention of both his own name [MK10] and some sort of reference to his home town [MK11] in the narrative of the text, his longings and desires are frustrated and so regret sets in.

3.1.4) Aspiration and Acumen (MK12 - MK16)

The next cluster of *karmāṇis* portray wrong aspiration and confusion arising from desire. It begins with the Buddha telling Subhūti that if a bodhisattva adopts the wrong motive then, even after many kalpas of practice, there will be no progress. Effectively giving up the pursuit for *prajñā-pāramitā*, such bodhisattvas will settle

for second-best and ‘easily stray’ (447a14) away from the path. Unlike the preceding groups which are discussed in everyday terms, the failure to make the ‘right choice’ is expressed through the use of simile. Misunderstanding the goal [MK12] has three similes: a dog choosing to eat with his master’s slaves rather than the master himself, searching for elephants, and looking for an ocean. Having the wrong ambition [MK13] is compared to the attempt to build a tower that reaches the heavens. Confusing the small with the big [MK14] is portrayed as judging a king as an emperor simply by the appearance of his clothes.

The association in this chapter of the *śrāvaka* and *pratyekabuddha* paths with something ‘lesser’ becomes apparent with the similes of a man making active choices between various foods [MK15] and precious jewels [MK16]. This, it could be argued, is a matter of taste, but the final simile makes the position clear. Here a man is depicted as actively choosing a crystal as being more valuable than a priceless pearl. A closer reading of the passage rules out the argument that this choosing is a matter of culpability. The discourse presents the idea that those foods and treasures which it alludes to being most flavoursome and precious are the most beneficial yet there are those individuals who, regardless of this, would still choose that which is of lesser benefit. Such folly or muddleheadedness, the text is implying, is not an expression of personal taste but the result of Māra’s influence. This issue of the comparatives of what is ‘small’ and ‘big’ and the ability to choose between them has resonances with the conceptual divisions between what constitutes the Greater (*mahā*) and Lesser (*hīna*) vessels (*yāna*). But, typical of its style, the *Dàoxíng* specifically refers to the Mahayana through transliteration as *móhēyǎn* 摩訶衍 rather than translation which gives the term *dàshèng* 大乘 (lit. ‘Big Vehicle’ or ‘Big Vessel’) typically adopted by other translators (Karashima 2010, p.324-325). The idea of any ‘superior’ or ‘inferior’ vessel is alien to the text. The portrayal is one of choice between objects of value as metaphors for methods and practices (dharmas) of the various paths rather than some choice between sects or communities (Nattier 207, p.174). What the text does clearly portray is the author’s underlying expectation that the teachings of the bodhisattva path should flourish and be accepted in favour of other methods and aspirations. Any other choice, the discourse concludes (447b26) is *bùxiá* 不黠, or ‘not-smart’.

3.1.5) Expectation of Personal Security (MK17 - MK20)

The drifting-away of the attention of a bodhisattva towards thinking upon more materially rewarding activities is also presented [MK17]. The text offers no back story as to why this might be, but the reader is told that problems are in the making for those who turn away from their duties, lured by listening to others talk of gaining personal wealth. Yet, as Schopen (2009) points out, the archaeological evidence suggests that in many instances those members of the sangha who resided in purpose built communities often enjoyed a standard of living above that of the average lay supporter. Taking this scenario as a valid backdrop in the absence of any other setting, there would be few causes for concern in the area of provisions and material welfare. So why heed such talk? The text does not mention desire or comfort as the motivator. This would suggest interpreting the motive as being a sense of insecurity which offers a potential basis for the creation of doubts which again is Māra's aim (MK34). This search for assurance is explored further in the next topic.

The task of copying the text is presented as being constantly fraught with temptation [MK18]. The bodhisattva is described as entertaining a belief that the passages being written are, in some way, an expression of his own personal achievement on the path and so the deluded scribe wants to hear of his own assurance. The extant Sanskrit recension, as Karashima (2011, p. 239, n.392) points out, strives to expand upon the message that *prajñā-pāramitā* is not something contained in words that can be achieved through the process of writing. From the standpoint of the narrative development of this chapter, this principal seems to be little understood by the unfortunate bodhisattva whose thoughts are rife with Māra projections. In some ways the text is cautioning the reader to be wary of the text itself. The reader is urged to copy, read and recite it. This is a process that will generate tremendous merit but ownership of the text will not bring awakening. The text, in the sense of the 'cult of the book', is a relic of the buddha, but not the 'germ' of the buddha (435c11). Elsewhere in the *Dàoxíng* the assembly is told that bodhisattvas should not become fearful over not receiving an assurance of their future awakening, something which only a living buddha can give. It tells them that such an assurance has already been received. Yet, the suggestion in this passage is

that doubts are best removed when answers are given in writing. The Buddha then, is depicted as cautioning against the seeking of any assurance.

The subsequent temptation in the list [MK19] shifts the focus of concern from thoughts of finding security in the acquisition of some spiritual accolade back towards thoughts over goods from elsewhere and the conditions for their provision.

The early Buddhist monastic community is often pictured by modern scholars as groups of individuals who have given up their families and the role of householders in favour of a beggar's life roaming and living apart from others in their quest for spiritual release. The 'going forth' of those received into the sangha was not an entrance into any closed community in sense of western monasticism. The life of the *bhikṣu* was proscribed by regulation and prohibition and not through vows in the sense of a binding contract. There was no requirement to completely sever all ties with the family in the sense of becoming estranged. Vinaya regulations, for instance, permitted members of the sangha to tend upon members of their families were any of them to become ill. Whilst the ownership of personal possessions and the conditions of personal relationships of members of the sangha were regulated and private wealth prohibited, this situation prevailed only whilst individuals were active members of the monastic community. Necessary objects such as clothing and begging bowls only belonged to a *bhikṣu* whilst he was alive. Regulations even proscribed against the bequeathing of such objects to other *bhikṣus* in the event of death. In effect, the equipment of the path belonged to the community and was not owned personally by any individual. Schopen (1995) discusses this matter in more depth drawing upon the earlier works of Oldenberg (1882) and Horner (1938). He establishes how, as member of the sangha, a *bhikṣu* have may regarded himself as homeless, unmarried and possessing nothing whilst the family of that *bhikṣu* still regarded him as a householder, a married man and an owner of property pending the possible return to worldly life. The *Suttavibhaṅga* of the Theravada *vinaya* (Horner 1949, p.21-38) provides an example of this situation. Furthermore, entering into the sangha required support which itself may have been forthcoming from former assets, family or village. Based upon this, it is reasonable to argue that the breaks between individual members of the sangha and their families were not as complete as sutra narratives lead the reader to first imagine. Concerns over such matters form the crux of a number of transgressions discussed in the *vinaya* and are

reminiscent of the temptations presented in this chapter of the *Dàoxíng*. Even if there is cause for concern over the well-being of relatives as well as their own personal security and assets in the face of political unrest and the assaults of robbers, such preoccupations, especially those born of nostalgia or sentimentalizing, are causes of temptation. Within the Pali *vinaya* such actions are categorized as minor transgressions in which there is weakness but no abandonment of the aims of the sangha. The jargon of *vinaya* describes these as potential causes of ‘defeat’ (Pali. *pārājika*), which Horner (ibid. p.38) points out, is to be defeated by Māra. Neither the *vinaya* nor the *Dàoxíng* indicates that such matters are so severe as to lead the reader to believe that the path of *śramaṇa* can no longer be followed. The *Dàoxíng*, as a Mahayana sutra, however, strives to establish the point at which such thoughts, especially if they result in anxiety, run counter to the pursuit of the bodhisattva path.

Preoccupation with thoughts over material gains, albeit those permitted to members of the sangha [MK20] is an assault which will result in what the text describes as *ling yì luàn* 令意亂; that is, causing the thoughts to become confused by entering into a state of turmoil. A list of such objects is given which includes ‘riches and gains, robes, clothing, drink and food, beds and bedding and medicines for wasting illnesses’. Whilst desire for such items may appear trivial, comparison with the basic list of permitted resources (*niśraya*) for the prerequisites of life (*pariṣkāra*) highlight the contrasts. Such items are typically described as food, alms, clothing as discarded rags, lodging at the foot of a tree, and fermented urine to use as medicine (Frauwallner 1956, p.74). A further list gives the following eight items: the three robes, an alms-bowl, a razor, needle, belt and a water-strainer (Gethin 1998, p.88). The image formed, even within such a brief passage, is a picture of the scribe-bodhisattva chasing after objects forbidden to him under *prātimokṣa* regulations (Prebish 1975, p.13-14). These would also include the acceptance or handling of gold or money, the inappropriate acceptance of robes, eating inappropriate foods, sleeping on high beds and using bedding and blankets of the wrong materials. The urge to have such items is emphasized in the same passage as it describes how practice and recitation are abandoned in addition to the commitment to writing the sutras. In a discussion of the archaeological and textual evidence, Schopen (2000, p.85) comments that whilst pre-Aśokan monastic

communities were basic caverns, caves or shelters, by the time of the emergence of the Mahayana, communal structures were more complex, and possessed substantial assets. The regulations governing the members of such communities were open to adaptation to the extent of allowing the possession of personal property and private wealth (ibid. 91). Taking the matter further, Schopen (2009) argues that it is erroneous to consider the members of the Buddhist sangha as ‘marginal radical ascetics’. In accord with the widely held view in classical Indian culture, the accumulation of wealth was seen to be the outcome of good karma and a number of works describe the Buddha and some other senior members of the community as ‘rich and famous’. In light of this, how are the warnings given in the *Dàoxíng* to viewed? There is no outright condemnation of wealth or its possession in the discourse. In many ways it is because material wealth becomes a new sign of meritorious achievement as in the description of Dharmodgata Bodhisattva. He is said to dwell in a palace (474b08), have 6,800,000 wives and concubines (471c24), to sit upon multiple thrones of precious stones and metals (472a01) and is the recipient of tributes of rare and valuable objects from those to whom he gives instruction (473b10). The portrayal is intended to present an image of someone ‘who has it all’, sex (*kāma*), money (*artha*) and social order (*dharma*). Dharmodgata Bodhisattva holds the perfect balance of the ‘set of three’ (*trivarga*) *puruṣārtha*, or ‘goals of human existence’ (Olivelle 2004, p.242) to which later treatises would add *mokṣa*, or liberation to this list to form a ‘set of four’ (*caturvarga*) goals. Although *puruṣārtha* are not expressed within Buddhist literature, these are vital ideas in Indian moral philosophy and are widely discussed in key texts of the Indian classical period, such as the *Dharmasūtras* and the *Manusmṛti*. As the *trivarga* primarily related to the activities of the householder, Prasad (2008, p.360-362) suggests that this latter addition provides a distinction between right social and personal action. The narrative of the *Dàoxíng* certainly portrays Dharmodgata Bodhisattva as a liberated, awakened being although his awakening is not solely for his own benefit. In the same tale (472b01) we are told that Sadāprarudita passes through a country said to be Māra’s realm of pleasures, a description that is comparable with the city of Dharmodgata Bodhisattva. The distinction lies in that Dharmodgata spontaneously leads others to awakening and release whereas Māra acts deliberately to the contrary.

The need for the ownership of something that fulfils a deep seated desire is a key feature of the tale of Sadāprarudita, the bodhisattva who ‘forever wails’. He represents what Schopen (ibid.) would describe as a ‘marginal radical ascetic’, someone whose actions only to serve to horrify others and to cause himself distress. As will be discussed later in this study, the ultimate resolution of Sadāprarudita’s distress is through patient acceptance and devotion to his teacher, Dharmodgata. He becomes more urbane as the path he has found enables him to re-engage within what is depicted within the tale as mainstream society. And, in the process he begins to accumulate those elements of the *trivarga* relevant to him, namely: wealth as sponsorship (*artha*), the companionship of the merchant’s daughter and her five hundred maidservants (*kāma*), and Dharmodgata’s teaching (*dharma*).

The conclusion that can be drawn from this is that the *Dàoxíng* cautions its audience against the preoccupation of the mind with desires and anxieties over matters of personal wealth, but does so using acceptable references within the narrative of the sutra. The *bhikṣu* portrayed as writing the text becomes some form of idealized character, someone whose behaviour is derived from stereotypes founded upon earlier narrative structures whilst engaged in the activities and environment of a later period. Errancy on his part has to be enshrouded within terms of the potential violation of community regulations and the fulfilment of the bodhisattva aspiration.

3.1.6) Confusion over the Path (MK21)

The narrative at this point in the series of temptations sums up the net effect of the Māra attacks on a bodhisattva’s mind. He will become distracted, confused, regretful, agitated and anxious to a point where he is no longer able to train in the method of the *prajñā-pāramitā*. The text shows the Buddha explaining how, when a bodhisattva is engaged in the ‘deep method’ *shēnfǎ* 深法 (*gambhīra-dharma*), Māra will come to create confusion and cause the bodhisattva to become dissatisfied with the method and lose the intent to apply it [MK21].

In the bulk of the text, *shēn* 深 is a descriptor for *prajñā-pāramitā*, although the term *shēnfǎ* 深法 only occurs in three locations (446c15, 447c15 and 456c26). A

definition of what is meant by ‘deep’ forms the opening topic of chapter 16. The translation of the text from Karashima’s *Critical Edition* (p.323) reads:

須菩提！若乃內菩薩使入深。何等為深？空為深，無想、無願、無識、無所從生滅，泥洹是為限。

Subhūti! If a bodhisattva enters into the deep, what is it that is deep?
Space (← 空) is deep, [as there] is no thought, there is no wish, there is no knowing, a place where there is no birth and death. [It is] the goal of nirvana.’

The ‘deep method’ then, is the means of reaching the goal. The *Dàoxíng* elevates the importance of the ‘means’ again through the use of transliteration, giving *òuhéjūshèluó* 漚和拘舍羅 for the doctrinal idea of *upāya-kauśalya*. The context of the passage implies that the bodhisattva has yet to ‘find’ this ‘means’, much like any other object. Again the text gives little indication, but the application of the ‘deep method’ has resonances with the Māra temptations discussed earlier in terms of the liminal state of *samādhi*.

3.1.6.1) Breakdown of the Disciple and Teacher Relationship (MK22 – MK28)

The following cluster of seven *karmāṇis* focuses upon the problems arising between the teacher and those who receive instruction from him. There is no implication that the teacher lacks either the knowledge or ability to instruct, other matters form obstructions such as the want of motivation or generosity. Prior to examining these any further, it would be useful to briefly explore the notions of ‘friends’ and ‘masters’ derived from textual sources as these are significant to developing the idea of how ‘friendship’ rather than simple ‘instruction’ becomes a prominent theme in the *Dàoxíng*.

3.1.6.1.1) Good Friendship (*Kalyāṇa-mittatā*) in Pali the Sources

Direct, person-to-person contact is depicted as vitally important to the *bhikṣu* following the religious life. The *Itivuttaka* (1-27) presents the Buddha emphasizing the role others have in developing the qualities of the follower of the path, he concludes that a ‘monk who is a friend with admirable people abandons what is

unskilful and develops what is skilful' (trans. Thanissaro Bhikkhu). Many other Pali texts also approach this subject. The Buddha speaks of himself as the good-friend as, due to him, living beings subject to birth are freed from birth. In his *Visuddhimagga* (Nyanamoli 1991), Buddhaghosa makes a number of references to the 'good-friend' and includes their absence in his list of the eighteen faults of the monastery (ibid. pp. 120-121) along with the presence of those who would hinder right practice, *bhikkhus* in the forms of 'incompatible persons' (*visabhāgānaṃ puggalānaṃ atthitā*). More importantly, Buddhaghosa (ibid. p.22) describes the 'good-friend' as being someone who can instruct the disciple in matters previously unknown to him and is capable of resolving any doubts that arise whereby faith is developed. The majority of Buddhaghosa's references relate to the good friend as someone a disciple can approach in order to obtain instruction in the topics of meditation best suited to his personal disposition (ibid. p.90). The earlier *Vimuttimagga* by Upatissa (Ehara et al, 1961), which now only exists fully in Chinese translation as the *Jiětuō Dào Lùn* 解脫道論 (T 1648), discusses the role of the good-friend more fully with chapter 5 dedicated to the topic. In approaching the question of how to search for the 'good friend', one particular passage bears a striking resemblance to the way in which the *Dàoxíng* portrays Sadāprarudita Bodhisattva being directed towards Dharmodgata Bodhisattva (41b14-472a07). The *Vimuttimagga* describes how a disciple must ask other disciples for direction (ibid. p.50). In response, the 'fellow-student will answer: "In such and such a country, in such and such a monastery, in such and such a place of meditation set apart for the Order, such and such a teacher of meditation is honoured by all".' Reading such passages informs us how the Indian authors were aware of such themes and drew upon them as narratemes for development of their tales. Also in this chapter Upatissa (ibid. p.49) gives a list of the qualities of the good friend as a teacher which parallel those found in the *Nettipakaraṇa* of Kaccana Thera (Ñanamoli 1997, pp. 216-217). Upatissa's list includes 'loveableness, esteemableness, the ability to counsel well, patience (in listening), the ability to deliver deep discourse and not applying oneself to useless ends'. Again, these factors, or rather their reversal, become narratemes adapted to further develop the list of *karmāṇi*. Compared to Buddhaghosa's criteria, there is less emphasis on meditative practice and the personal direction of the disciple. Upatissa's description of the 'pre-eminent good friend' (ibid.) is a savant of the *suttas*, *abhidhamma* and *vinaya*; someone knowledgeable and therefore in possession

of such texts and capable of expounding them. As these commentarial materials do not appear to make the distinction between the good-friend and text-bearer, it would suggest that this notion is a later distinction developed in a period during which writing begins to establish itself over memorization as the principal receptacle of texts, a change which later gives rise to the criticism of the *dharma-bhāṇaka* found in the *Dàoxíng*.

3.1.6.1.2) *The Dharma-bhāṇaka*

A characteristic narrateme of the Mahayana sutra also found within the *Dàoxíng* is that of urging the bearer of the text to recite it in order to allay the effects of misfortune. Although, as chapter 15 of the *Dàoxíng* expresses, the realization of the *prajñā-pāramitā* through the process of *samādhi* is presented as the ultimate nullifier of misfortune. The words of a text are deemed to contain talismanic or magical power of its own, an aspect of what Gregory Schopen (1975) describes as the ‘cult of the book’. In numerous instances, the *Dàoxíng* expresses the importance of reading and reciting the text. Chapter 3 provides a lengthy description of the importance of the text and the significance of the written word as expression of thought. It is given greater prominence than bodily relics in the form of *sārīra* or any other accoutrement of authority. In chapter 30, during the closing dialogue of the *Dàoxíng*, Ānanda is entrusted with the transmission of the sutra. Following the familiar, structural narrateme that typically opens sutras with the line ‘Thus have I heard’, the Buddha tells Ānanda that he must memorize each word of the text and not waver as it is later written down so that no single word becomes lost (477b25). With such emphasis upon maintaining the accuracy of this transmission, the importance of the role of ‘text-bearing’ is highly significant. With no means of communication other than orality and the written manuscript, the narrative of the *Dàoxíng* would appear to support the pains taken in its accurate and formal transmission on the one hand, but then seeks to affirm the superiority and nature of the ‘source’ from which these ideas first originated as something achievable by all bodhisattvas. Unlike texts such as the *Saddharma-puṇḍarīka-sūtra* which broadly includes all those in possession and chanting the text under the category of the *dharma-bhāṇaka*, the *Dàoxíng* takes a somewhat different approach, the *dharma-bhāṇaka* is someone who actively directs others in the reproduction and transmission of the sutras.

The topic of the *dharma-bhāṇaka* has been explored in greater depth by Drewes (2006, 2011) and Gummer (2012). Gummer makes especial reference to the *Suvarṇa-(pra)bhāsottama-sūtra* which Emmerick (2004), in the introduction to his English translation, dates in origin to the fifth century CE. The contexts she examines are portrayals of the *dharma-bhāṇaka* as a law-expounder, preacher, lecturer, public reader of works or teacher. Whilst the *dharma-bhāṇaka* described by Gummer (op. cit. p.143) ‘takes on the role of the Buddha in the dramatic ritual of oration’, Drewes (2006), in his study of the origins of the Mahayana, takes the position further by stating that role of the *dharma-bhāṇaka* was not simply restricted to the memorisation and transmission of sutras, but embraced composing the texts, even modifying and adapting them to meet the changing needs of their target audiences. Apart from the transmission of the text, it does not necessarily follow that the role of *dharma-bhāṇaka* implies any specific commitment to the spiritual direction of the aspiring bodhisattva and the relationship implied may be formal, if not even lacking genuine commitment. Important as the *dharma-bhāṇaka* is, there are caveats. In chapter 2 of the *Dàoxíng*, for instance, Subhūti in response to a direct question from the *devas* which alludes to him being a *dharma-bhāṇaka*, comments that a *dharma-bhāṇaka* is an illusion arising from the desires of those who listen to his preaching. He continues to tell the *devas* that those listening hold a desire for ‘something’ which they misapprehend the *dharma-bhāṇaka* as possessing, but which actually does not exist at all.

The *Dàoxíng* contains some fifty or so references to the *dharma-bhāṇaka*. The frequency of these is biased towards the opening chapters of the text with the majority of incidences, which are found in chapter 9, in connection with the topic of Māra’s deeds. Passages found in chapter 3 (435c02, 435c05, 435b07) however, express the importance of the *dharma-bhāṇaka*’s ability to explain the meaning of the sutra, rather than merely being concerned with the ownership of the text. Perhaps it is this issue, over the contrasting roles of the possession of some physical artefact and working towards its replication and the ability of the bodhisattva to speak from a position of personal insight and experience, that leads to the fuller expression of the idea of the *kalyāṇa-mitra* in chapter 19.

This emphasis upon the function of the *dharma-bhāṇaka* is apparent in the translation style of the *Dàoxíng*. The terms *dharma-bhāṇaka* and its synonym *dharma-*

śravaṇika found in the extant Sanskrit text are not transliterated but translated as *fǎshī* 法師 and *jīngshī* 經師 thereby stressing the mastery of such individuals as experts or instructors. Similar constructions found in other Chinese texts are *lǜshī* 律師, *lùnshī* 論師 and *chánshī* 禪師 for masters of the *vinaya*, *abhidharma* and *dhyāna*.

The particular contexts presented in the chapter 9 of *Dàoxíng* convey the idea of some kind of giving and receiving between the *dharma-bhāṇaka* and his students. Hence, as Subhūti observes, there is the desire for something, and it lies on both sides of the relationship. It is this desire or attachment, when it goes unrecognized by those in the transmission relationship, that becomes an effective open invitation for disaster in the form of Māra interventions. But this is not the Māra of death, nor any fictional allegory as Guruge (1988) suggests. Furthermore, for the scenarios to be valid, in the sense of having a plausible basis within the narrative itself, the *dharma-bhāṇaka* as someone of considerable understanding has to be hoodwinked too. This then, can only be the work of Māra as a *para-nirmita-vaśa-vartin*; a deva with the power to intervene in and manipulate the thoughts of others. Or, using the more technical language of the *Abhidharma kośa* (De La Vallee Pousin 1988II, p.466) ‘beings whose objects of desire are created by others but who themselves dispose of these objects created by others’.

As a narrative that poses a dilemma necessarily requires some form of resolution, the basis of the disharmony has to be externalized. If the dilemma’s causes were internal, this would imply the pursuit of the buddha dharma itself to be a process of delusion making. The method of the path cannot, by its very nature as a means of awakening, itself become a means of delusion.

3.1.6.2) The *Kalyāṇa-mitra* and *Prajñā-pāramitā*

In contrast to the *dharma-bhāṇaka*, the *Dàoxíng* also speaks of the ‘good-friend’ (*shàn zhīshi* 善知識) or *kalyāṇa-mitra*. The term implies someone who ‘knows what is good’ for the disciple although later translations have given the more literal rendering, *shányǒu* 善友 (Soothill & Hodous 1937, p.368). The opening dialogue of chapter 19 (461c26) gives a clear definition of the term *kalyāṇa-mitra* with exemplars. The text reads:

佛語須菩提：“佛天中天是菩薩摩訶薩善知識。若有說般若波羅蜜者，教人入是經中，是菩薩摩訶薩善知識。

The Buddha said: ‘Subhūti, the buddha, the bhagavan, is a *bodhisattva-mahāsattva*’s good-friend. If there are those who speak of the *prajñā-pāramitā* and teach others to enter into this sutra, [then they] are a *bodhisattva-mahāsattva*’s good-friends. ...

Here the difference between the *dharma-bhāṇaka* and the *kalyāṇa-mitra* becomes most clear. Both are involved with the teaching of the sutra, but there is a change in implied meaning. A disciple training with the *dharma-bhāṇaka* receives transmission of the text, whereas the *kalyāṇa-mitra* instructs in how to enter into the transmission in the sense of the actualization of its essential meaning. This is not a recitation from memory or from a written text, nor is it exegesis. The two roles are not directly associated within the text but neither is there any indication of mutual exclusivity. This distinction is also found elsewhere. The *Large Prajñā-pāramitā-sūtra* makes extensive reference to the role of the *kalyāṇa-mitra* as someone who prepares the bodhisattva in the pursuit of the path through the application of his ‘skill in means’ (Conze 1975, p.533). This contrast between the potential ruin of the bodhisattva’s relationship with the *dharma-bhāṇaka* and the success of the *kalyāṇa-mitra* is epitomized in the relationship between the bodhisattvas Sadāprarudita and Dharmodgata found in chapters 28 and 29 of the *Dàoxíng*. In preparation for the discussion of this, the discourse of chapter 19 (461c25) focuses upon the necessity for the disciple to have a mentor capable of finding the method best suited to the disciple’s personality and disposition. The *Dàoxíng* (462a07) refers to such a mentor possessing ‘four qualities’, the *sìshì* 四事 or *catuḥ-saṃgraha-vastu*, which are: 1) generosity towards others (*bùshīyú rén* 布施於人, *dāna*), 2) joy towards others (*huānlèyú rén* 歡樂於人, *priyavacana*), 3) benefiting others (*ráoyìyú rén* 饒益於人, *arthakṛtya*), and 4) togetherness (*děngyǔ* 等與, *samānârthatā*). Such qualities or ‘works’ within the Chinese are linguistically at least, related through a process of construction to the Māra *karmāṇi*. Based upon the events in the narrative of the *Dàoxíng*, it is Māra’s aim to influence the mind of the bodhisattva in order to abandon the search for the buddha path through a process of magical ability, whereas the *kalyāṇa-mitra* directs the bodhisattva towards the buddha path through the power of wisdom, and truth. Mythologically, they form a new binary pair as the

function of the Buddha as liberator is transferred to the *kalyāṇa-mitra*. The application of this mytheme can be seen at work in the *Dàoxíng* in chapter 28 (471a11). Here, Sadāprarudita is said to live in the realm of the former Buddha Dharmodgata-Aśugatra who has passed into *parinirvāṇa* in the distant past and that all trace of his disciples and teachings were lost, but who later finds his *kalyāṇa-mitra* in the form of Dharmodgata Bodhisattva. So profound is the ability of the *kalyāṇa-mitra* to work with the disciple that his qualities are compared to those of the disciple's mother, father and home. Furthermore, whilst the chapter opens with the discussion of the 'good-friend', the flow soon changes and drifts into an altogether different area. The nature of the 'teacher' alters from being someone who understands the mind of the disciple to a situation in which the bodhisattva-disciple has progressed to the point where he is no longer led by another; his life experiences upon the path become his teacher as he becomes increasingly responsible for his own liberation.

The first context [MK22] presents a situation in which the *dharma-bhāṇaka* becomes so ill as to be unable to teach. But, how can illness or extreme physical fatigue be Māra's doing? The analysis of the Māra mytheme given earlier in chapter 2 of this thesis has established that Māra does not cause direct harm but acts through the control of circumstances, the creation of illusions and the manipulation of the mind. In these two cases the physical condition of the *dharma-bhāṇaka* is the basis of his change in behaviour and there no indication that he has chosen not to instruct the disciple for some other reason. There are potential parallels to be found in the non-Mahayana literature which describe Māra as causing physical pains rather than inactivity. The *Māratājñiyya Sutta* (MN 50) contains an account of how Māra is said to have entered the body of Moggallāna and caused him to experience great physical discomfort but with no physical harm. Through the power of his insightful practice of *samādhi*, Moggallāna is quick to recognize Māra and immediately names him. The simple act of naming is enough to expel Māra.

The *Māratājñiyya Sutta* exists in three Chinese translations (MA 131, T 66 and T 67) and a number of Sanskrit fragments which contain a number of narrative differences. A full, comparative study of these lies outside the scope of this study but two key structural features are shared with the Māra encounters described earlier. The *Bimó Shì Mùlián Jīng* 弊魔試目連經 (T 67) contains a scenario in

which Maudgalyāyāna is practising walking meditation during the dark of night (yèyú míng zhōng jīng xíng 夜於冥中經行). Māra becomes aware of this, comes away from some unnamed task (presumably harassing the Buddha or some other arhat), transforms himself into a light and then enters the belly of Moggallāna (zì huā chē jǐng rù mù lián fù zhōng 自化徹景入目連腹中). The Chinese text does not mention any discomfort but describes Maudgalyāyāna feeling his belly rumble amidst feelings of hunger and the bearing of a heavy burden (yóu rú jī rén ér fù zhòng dān 猶如飢人而負重擔). Importantly, although Māra attacks at night, there is no injury.

Within classical Indian mythology, the *piścas* are a class of beings which also attack at night but cause ‘flesh-eating’ (*kravyād*) illness. Iconographic depictions of *piścas* are of vampire-like monsters whereas Māra is a *deva-pūtra* of the highest realm of the *kāmāvacara*. Vedic myth informs us that the *trayastrīṃśa-devas* are nourished with soma and *asuras* with *sura* and the Abhidharma commentaries talk of the *paranirmita devas* delighting in the desires of others. On the basis of this, perhaps there is the strong possibility that the original concept of ‘delight’ also embraced the idea of taking nourishment.

The *karmāṇi* scenarios portray the influence of Māra upon the mind of a *dharma-bhāṇaka* which induces inactivity, much like the *sura* induced torpor of Indra at the hands of Namuci. Unlike Moggallāna however, the ill-blighted *dharma-bhāṇaka* of the *Dàoxíng* lacks the ability to recognize his assailant. This attack is a double blow as the disciple is clear-minded but uncaring. The *vinaya* guidelines urge disciples to give service to their teachers and that *bhikṣus* should tend for the sick amongst their communities. Here however, the focus of the parable lies upon the failure to complete the transmission. There is no mention of the disciple’s tending on the *dharma-bhāṇaka* during his period of illness as the *Aśvins* cared for Indra. The overall picture painted is one of a *dharma-bhāṇaka* instructing a group of disciples of mixed abilities and motivations. Those least motivated, as indicated in the readiness to regard the interruption due to illness as a complete breakdown in teaching, are the amongst the bodhisattvas thwarted by Māra in their progress.

The subsequent description of the teacher returning to health supports the interpretation that the list of the thirty-five *karmāṇis* is not arbitrary but organized

in a sequence, albeit somewhat loose. This idea is further supported by the choice of language used in the Chinese text. Here, the teacher gets ill (*shēndé bù'ān* 身得不安) but then recovers (*shì ān* 適安). Although the teacher has regained his vitality this has little effect on his disciple who has become uninterested and actively turns his back on the instruction.

By way of contrast the immediately following *karmāṇi* [MK24] describes an instance in which a disciple wants to learn but the teacher rejects him. This is a reversal of MK23. Whilst it is feasible to see this scenario as a specific context, if it is viewed as the continued working of Māra, then the structuring of the narrative process even within an apparently routine list can be observed. The context does not identify who is under the sway of Māra, but as the text later reveals in the description of MK34, the ultimate victim is the disciple, someone who is a newly training bodhisattva (*xīn xué púsà* 新學菩薩). So the audience is left to conclude that whilst the disciple expressed a wish to learn, the wish should be considered as insincere or without deep conviction.

The topics of personal gain and acts of miserliness [MK25] also come under scrutiny but the problem is not one sided. A setting is presented that contains a situation in which both parties have the right motive, but their relationship is contaminated by harbouring greedy, materialistic thoughts. The *dharma-bhāṇaka*, someone who would always be treated with great respect and hospitality, has the expectation of receiving some form of offering beyond that normally given. The implication is that the master is seeking to teach for personal gain and, in adopting such an attitude, has attracted only those disciples who have a similar disposition and who themselves are also not generous. What is also alluded to here is a kind of stinginess. The disciple wants the teachings to be shared with him, but would keep what he has, and not give the master any due service nor, it may be implied, have any intent to pass on the benefit of what is learnt to others.

The complete breakdown in the relationship between a teacher and disciple is also envisaged [MK26]. It is described as a situation in which the disciple displays no interest nor any intent to learn anything. In reaction to this, the teacher refuses to teach and both parties are portrayed as unhappy. It is not difficult to construe the passage as implying that there may even be some form of irreconcilable acrimony

between the disciple and teacher. A lack of interest and disengagement with the teaching of the *dharma-bhāṇaka* is given as the next potential cause of a breakdown in the transmission [MK27]. The text describes a teacher that wants to teach but his disciples simply do not want to learn.

The final scenario in this cluster is one in which the teacher becomes physically exhausted to the point of lying down with no desire to get up, even though the disciple has arrived and is ready to begin [MK28]. The actions of the parties concerned generate a negatively charged emotional response. The wording of the Chinese text gives the two as being in discord, *bùhéǒ* 不和合 (*asāmagrī*). The expression *bùhéǒ* only occurs within this chapter of the *Dàoxíng* and its usage places emphasis upon the increasing frustration of the disciple and the temptation to give up what appears to him to be the increasingly uncertain practices associated with following the bodhisattva path.

3.1.7) Heeding the Confusing Talk of Others (MK29, MK30)

Two *karmāṇis* relate to the influence of fellow disciples upon a bodhisattva. By way of comparison with the *karmāṇis* 3-9 which discusses the disciple's lack of concentration and basic inability to engage with the instruction process, *karmāṇis* 29-30 reflect a situation in which the disciple has formed an idea about the bodhisattva path but his commitment to it is not yet irreversible. The backstory is one in which a teacher is addressing a group of disciples on the topic of *prajñā-pāramitā* and the attendees are making their own transcriptions. During the writing of the transcriptions a doubting bodhisattva listens to someone else in the group described as 'contrary and complaining' [MK29]. Based upon the subject of those comments, it can be assumed that the *dharma-bhāṇaka* has at some point discussed 'bearing the hardships' of the lower three realms of samsara; modes of existence in which it is said that the Buddha's teaching cannot be understood. Ordinarily there is no discussion of the bodhisattva's entry into these realms within the *prajñā-pāramitā* sutras and so it must be reasoned that the subject approached in this scenario is the topic of the bodhisattva path based upon narratives found in the non-canonical *jātakas* common to both the Mahayana and non-Mahayana. The notion of maintaining a continued presence in samsara is further alluded to by the disputant's comment upon quickly cutting the 'roots of birth and death'. As the

outcome of such a change of aspiration would be to seek entry into nirvana without remainder, this would be nothing other than entry into the *śrāvaka* path. The Chinese text is ambiguous as to just who is under Māra's grip. One ordinarily assumes it to be the listener, but what of the disputant? Within the discourse of this chapter 9 of the *Dàoxíng* there is no mention of any transformations by Māra so it is not the tempter himself that speaks but some proxy. Schopen reads such passages as the evidence of emergence of factions within communities of *bhikṣus* who shared a common acceptance of the *vinaya* as the basis of their mode of living but differed in terms of doctrinal content and its interpretation. In effect then, the discourse of the *Dàoxíng* imputes that the thoughts of those who do not follow the bodhisattva path are still, to some extent, unwittingly influenced by Māra.

In the passage of the text describing MK30 there is a simple, yet distinctive comment the meaning of which requires further consideration. It reads *yǒu lái rén zuò yú zhòng zhōng* 有來人坐於眾中, 'someone comes to sit amongst the assembly'. The contrast in what follows is important as this person voices views on the matters of meditative practice which, even to those *bhikṣus* who do not follow the bodhisattva path, would be considered as a lesser goal, namely rebirth in either the *rūpa* or *ārūpya-dhātu* heavens. Although the text offers no description, it would be reasonable to conclude that the speaker extolling such practices of *dhyāna* is not a follower of the Buddha but an 'outsider', a *parivrājaka*.

Narratives depicting the life of the Buddha such as those found in the *Lalitavistara-sūtra* describe how dwelling in meditative absorption was the goal of the methods taught by his two teachers Ārāḍa Kālāma (Bays 1983b, p.362-363) and Rudraka Rāmaputra (Bays 1983b, p.373-375). Reliance upon the techniques they taught was rejected by the Buddha as part of his own pursuit of the bodhisattva quest as they did not bring lasting results. Added to this is the speaker's suggestion that even the path of the *śrāvaka* that leads to the fruit of the arhat should be abandoned. This latter consideration itself is reminiscent of the temptation at Uruvela in which Māra urges the Buddha to return to praising the sacrificial fire and perform good works with the expectation of obtaining a more fortunate rebirth in some heavenly realm.

The two classes of heavens lauded here are those of the *rūpa* and *ārūpya-dhātu*. Within Buddhist cosmology these realms do not sit within the *kāmadhātu* and so their inhabitants are beyond Māra's reach. These modes of existence are purely the creation of mind and are considered attainable by the arhat during *dhyāna*. The *rūpa-dhātu* is a realm of pure aesthetic experience, described as one in which only the forms of experience remains as all desire has gone and only the physical body remains (Sadakata 2004, p.63). In the *ārūpya-dhātu* even the awareness of the body is transcended and the practitioner experiences the mind alone. Gradually the subtle processes of reflexive awareness dissolves away as all thoughts, emotions and any sense of time and dimensionality vanish until there is no longer any experience of anything substantial, there is only an ineffable experience of all pervading space. From the mythological perspective, there are no mental creations for Māra to engage with. But, sublime as this may be, and the *abhidharma* texts describe how inhabitants of these most rarefied of realms are astronomically vast in size and live for unimaginably long periods of time, such beings have not yet reached the state of an *anuttara-samyak-saṃbuddha*. Inevitably, after such periods of time, the inhabitants of these two realms will have exhausted the momentum of the accumulated benefits of their previous good actions and sink back into the lower realms to again fall prey to Māra's predation. In terms of the failure to complete the transmission which is the main concern of this chapter, the inhabitants of these higher realms are 'sidelined' out of samsara in some form of heavenly 'dead-end'. Whilst they have reached personal beatitude and are relatively free from *duḥkha*, they are unaware and unresponsive of the plight of *sarva-sattvas* and are no longer capable of engaging with them.

3.1.8) Breakdown of the Teacher-Disciple Relationship

The discussion over the Buddha's concerns regarding the influence of Māra upon the mind of the individual *bhikṣu* can now be extended into the relationship between the *dharma-bhāṇaka* and his disciples. Here though, the *dharma-bhāṇaka* is not so much concerned with the welfare of others but his own health, perhaps indicating that the 'model' *dharma-bhāṇaka* of the text is getting on in years. As with the Buddha's comments on the aspiring bodhisattva considered above, he speaks of the *dharma-bhāṇaka* as having a pre-occupation with material possessions and their

acquisition. There is a contrast, however. Unlike the disciple whose worries are over his allocation of community possessions and perhaps the desire for something a little extra, the possessions sought by the *dharma-bhāṇaka* as someone of influence and prestige are a level of magnitude higher. In effect, we have the *dharma-bhāṇaka* looking for what amounts to a ‘better-deal’ for his services. Such a self-serving approach, the text is telling us, is in itself nothing outside the permitted practices, but pursuing personal wealth at the expense of completing the transmission or transcription of the teachings will not be in the best interests of the community in the long term. In other words, his disciples will lose heart, give up the bodhisattva pursuit and drift into following the path of the arhat.

The role of the teacher presented in the *Dàoxíng* is someone who acts as a leader or role model for the aspiring bodhisattva to ultimately emulate. Frauwallner (1956, p.71) discusses the issues surrounding the induction of new entrants into the sangha as outlined in a number of early *vinaya* texts. Based upon incidents in which the behaviour of younger *bhikṣus* was unruly, a new incumbent must become subordinate as disciples (*sārdhavihari*) to an older *bhikṣu* by begging him to act as his master (*upādhyāya*). Following this, the ‘master and disciple should consider themselves as father and son’. It cannot be assumed that the *dharma-bhāṇaka* described in this chapter acts as such a close mentor, but the value placed upon the role of the teacher within the community needs to be seen as something more than a reader of texts. The text implies that a high level of trust and faith in the *dharma-bhāṇaka* as being a requirement from the disciple. Similarly there are reasonable expectations to be made of the teacher. Again, drawing from earlier, non-Mahayana texts, the *Udayi Sutta* (AN 5.159) describes the Buddha listing five qualities of a good teacher. He gives these as being able: 1) to speak of the method step by step, 2) to explain the sequence of cause and effect, 3) to speak out of compassion, 4) not to speak out of material reward and, finally, 5) to speak without belittling others. The *Dàoxíng* also informs the reader in its own terms what to expect from a teacher (*shědǎluó* 舍怛羅, *śāstr*) who is *bodhisattva-mahāsattva* and, more vitally from the perspective of bodhisattva path a ‘*kalyāṇa-mitra*’, the ‘good friend’ capable of applying the ‘four factors’ (*sìshì* 四事, *saṃgraha-vastu*) mentioned earlier. Perhaps as a polemic against non-bodhisattva methods, the shortcomings of the *dharma-*

bhāṇaka relate more closely to the qualities given in the *Udayi Sutta* than those given in the *Dàoxíng* as a Mahayana sutra.

3.1.8.1.1) Problems Originating with the Teacher

Before proceeding further it might prove useful to refer to a first hand account of the relationship between teachers and their disciples. Chapter XXV of Yìjìng's (義淨) 'Record of Buddhist Practices' (Takakusu 1896) gives a detailed description of the relationship between the teacher and disciple during the period of his travels to the 'western regions' in the seventh century CE. He describes the dependence of the disciple upon his teacher, especially in the matter of behaving in accord with the regulations of the *vinaya*. Additionally, in much the same tone as the *Dàoxíng*, Yìjìng (ibid. p.120) asserts the commitment of the teacher (*upādhyāya*) as being vitally important by quoting the *Mūlasarvāstivādanikāya-vinaya-saṃgraha* (*Gēnběn Sàpódūobù Lùshè* 根本薩婆多部律攝, T 1458) which derides the ineffective teacher saying: 'rather be a butcher than be a priest who gives others full ordination and leaves them untaught'. Yìjìng then proceeds to describe how a teacher will instruct the disciple reading from texts, giving explanations and addressing issues over the disciple's personal practice. Care and service was integral to this relationship in which the disciple tends upon his teacher on a day to day basis and the teacher upon the disciple during times of the latter's illness.

The model teacher-disciple relationship presented in the sources offers no description of how this relationship might break down. The image inculcated in them is one in which those who take upon themselves the role of teacher are faultless. The author of the Indic urtext of the *Dàoxíng* thought not. And, if it is assumed during this earlier period that many such teachers were also considered to be *arhats*, then traditional accounts discussing the 'Five Points' (De La Vallee Pousin 1910) or complaints of Mahādeva which led to the schism within the sangha that formed the Mahāsaṃghikas and Sthaviras factions would support the need for re-examination of the role of the teacher-mentor. An expanded, comparative study of this topic is more fully discussed by Lamotte (1998, p.274-285), but the list given by Watters (1904, p.268) taken from the *Āpídámó Dà Pípóshā Lùn* 阿毘達磨大毘婆沙論 (T 1545) (*Abhidharma-mahā-vibhāṣā-sāstra*) is of greater interest. It reads:

1) An arhat may commit a sin under unconscious temptation, 2) One may be an arhat and not know it, 3) An arhat may have doubts on matters of doctrine, 4) One cannot attain *arhatship* without the aid of a teacher, 5) The “noble ways” may begin by a shout, that is, one meditating seriously on religion may make such an exclamation as “How sad!” and by doing so attain progress towards perfection.

This list taken from the Sārvastivāda sources not only highlights concerns over the temptation of the arhat, but points 2-5 bear parallels with other topics contained in the discourse of the *Dàoxíng*, these being doubts over the certainty of reaching the goal, the necessity of finding a *kalyāṇa-mitra*, and the nature of *samādhi*; topics discussed in greater detail later in this thesis.

The *Dàoxíng* discusses the actions of Māra upon the *dharma-bhāṇaka*. Although dealing with the topic’s ‘failings’ these are not any violation of the *prātimokṣa*; the Buddha cautions against them and presents to the audience a means of their avoidance but there is no censure or ‘prescription’ (Gethin 1998, p.40). This is an approach that epitomizes the essential differences between *sutra* and *vinaya*.

3.1.9) Failings of the Teacher (MK31, MK32)

The *Dàoxíng* makes it clear that a newly training bodhisattva (*xīn xué púsà* 新學菩薩) is still open to the effects of experiences of rejection and disaffection which come from following a teacher whose only long-term interests are the acquisition of personal gain or adulation. The topic of the effects of the ‘wicked master’ or *ěshī* 惡師 is discussed a number of times in the text, and a list of ‘four factors’ associated with them is given in chapter 5, (441c17-19) which closely parallels those given in chapter 9. Although this is a rendering of the Sanskrit *pāpa-mitra* or ‘bad friends’ (Karashima 2010, p.143), these factors caution directly against what those people say. In chapter 1 the *Dàoxíng* refers (427b01, 447b07) to both the ‘wicked’ and ‘good masters’ *shànshī* 善師 and their role of giving instruction supportive of the aspiring bodhisattva’s pursuit of the quest. The choice of Lokakṣema’s target language terms for what other recensions identify as the Sanskrit *kalyāṇa-mitra* (ibid. p.409-10), can be identified as aiming to instil a contrast between the role and methods of the teachers encountered by bodhisattvas on different stages of the path. The ‘good

master’, the Buddha tells Subhūti (427b09), leads the bodhisattva to awaken to Māra’s work and to be protected from it whereas the ‘wicked master’ does not.

In the first instance of this category [MK31] the Buddha is depicted cautioning against a *dharma-bhāṇaka* puffed-up with pride and who considers himself as being the basis of refuge. Desertion of the disciple combined with disparagement is next discussed [MK32]. The Buddha speaks of the *dharma-bhāṇaka* who would plan to sever connections with his disciples, perhaps giving the excuse that he has to travel to some distant and inhospitable place which they would not be able to endure. He tells them to ‘think upon it’. Should this passage be read as a metaphor or be taken literally? The *Dàoxíng* makes a number of references to ‘girding the armour’ (*móhēsēng nà sēngniè* 摩訶僧那僧涅, *mahāsaṃnāha-saṃnaddha*) of the bodhisattva and ‘setting out in the chariot of the Mahayana’ (*móhēyǎn sānbázhi* 摩訶衍三拔致, *mahāyāna-saṃprasthita*) to both engage with *sūnyatā* and to work for the benefit of living beings. Equally, this could mean going to some actual distant land in which case portraying the bodhisattva quest in terms of the hero-quest (448b10) would be the use of empty ‘fancy talk’ (*shēn hǎo yǔ* 深好語). Although the distinction is left unresolved and remains open to the interpretation of the reader, it is understood that the outcome is the same. The words of the teacher only serve to undermine the faith and confidence of the disciple in the value of pursuing the bodhisattva path. If the pursuit of the path of hardships is too hard, then what is the purpose of following the path? As the master himself has planted the seeds of doubt in the minds of his own disciples, they take these as truth, ponder upon them and ‘little by little’ begin to give up.

3.1.10) The Dharma Master who Gives Excuses not To Teach (MK33)

Based upon the four-factors of the *kalyāṇa-mitra* given above, the issue of the worth of the *dharma-bhāṇaka* does not lie in the personal benefits the master has gained for himself but on how he is able to work for the benefit of others. In the final *karmāṇi* of this cluster, the master is described as willingly accepting disciples with the intent to lead them in the transmission of the sutra but ultimately fails them. Rather than beginning the process of expounding the teachings, the *dharma-bhāṇaka* avoids his obligation by ‘going out to beg’ [MK33]. Whilst the context could be taken at face value, the reports given by Yìjīng (Takakusu 1896) on life in the

Indian *vihāra* do not describe walking the alms-round as having a high priority. Furthermore, given the sangha's possession of wealth, as argued consistently and convincingly by Schopen, it would be reasonable to assume that communities to a large extent drew upon their assets and sponsors for their daily upkeep. In such a setting the practice of begging becomes a practice of piety and only comes fully into its own during the time when *bhikṣus* were travelling. If the *dharma-bhāṇaka* is not journeying elsewhere, then there is the possibility the expression (448b14) 'keen on going out to beg' (*jiànxíng qǐ xiōng* 健行乞餉) is used euphemistically. Similar ideas are also conveyed in the phrase (448b15) 'I have to go somewhere, I must go and ask someone something' (*wǒ dāngyǒusuǒ zhì, zé yǒusuǒ wènyán* 我當有所至,則有所問言). The passage concludes that this failing teacher rarely and unwillingly bestows the sutras upon his disciples indicating that he is present but actively chooses not to teach.

3.1.11) The Discouragement of Others (MK 34, MK35)

The final pair of *karmāṇis* relate to how Māra works against the newly-training bodhisattva. The first [MK34] presents a scenario in which Māra controls the thoughts of someone claiming to have 'every one of the deep sutras' (*yǒu yīyī shēnjīng* 有一一深經). In an attempt to out-trump the ideas of some newly training bodhisattva, they become argumentative and offensive. In effect, those who superficially work towards the same goal are working against each other. Again these themes have parallels in the Pali sources. The topic of pride-driven argument is addressed in the *Pasura Sutta* (Snp 4.8) in which the disputers achieve nothing other than feelings of haughtiness or defeat. The message put to the reader is that any forcible insistence that a particular viewpoint is correct over any other similar view necessarily engenders disengagement, scepticism, doubt and rejection of any associated teachings. In this case, the offended party gives up the pursuit of the bodhisattva path.

At the end of the list [MK35] as some form of definition as the *Dàoxíng* describes the Buddha summarizing the aim of Māra's actions as being to cause a newly-training bodhisattva to change his aspiration and to give up, choosing instead to become a *śrāvaka* with the intent of pursuing the path of the *srota-āpana*.

In order to present the bodhisattva aspiration as superior to that of the *śrāvaka*, any cause for a newly aspiring bodhisattva to give up the quest to become an *anuttara-samyak-saṃbuddha* is presented in the *Dàoxíng* as ‘the work of Māra’. Pre-Mahayana narratives, on the other hand, have portrayed such works as Māra’s attempt to prevent the escape from samsara. During the process of these narratives undergoing paradigmatic change, the goal of Māra shifts from encouraging his victim, now a bodhisattva not to give up the pursuit of path completely, but to follow it with a different intent. In this altered narrative, Māra’s efforts are to entice the bodhisattva to ‘fall’ or ‘sink back’ into the *śrāvaka* path with the aspiration of becoming a *srota-āpana*. The narrative foundations of these *karmāṇi* can be traced in part to the inversions of the descriptions of both the good teacher and disciple in non-Mahayana texts which are regarded as originating prior to the creation of the Indic urtext of the *Dàoxíng*.

3.2) Māra Temptations and the Bodhisattva Path

The studies of the *prajñā-pāramitā* sutras examined in preparation of this thesis have rarely approached the depiction of the bodhisattva path in these texts, perhaps because the topic is embedded in the narrative in a non-systematic way. The *Dàoxíng* contains no lists, numeric or otherwise, which link the stages of the path together. There is no mention of the ‘ten grounds’ (*shídì* 十地, *daśa-bhūmi*) typical of later, embellished texts such as the ‘Large Sutra’ (Conze 1979) and the *Dà Zhìdù Lùn* 大智度論 (T 1509) which also sees the creation of an analogous set of ten *śrāvaka* and *pratyekabuddha* grounds. Other, differing lists of ten bodhisattva grounds are also found within Mahayana texts such as the *Fànwǎng Jīng* 梵網經 (*Brahmajāla-sūtra*; T 1484) and the *Shídì Jīng* 十地經 (*Daśabhūmika-sūtra*; T287).

The absence of such an enumerated list is possibly indicative that the divisions were recognized but had not yet undergone a process of doctrinalization. That is, the ideas were contained in sutras as narratemes, but had yet to be abstracted and incorporated into some form of *abhidharma*-like exegesis. The occurrence of mixed translation and transliteration methods for the rendering of the names of the grounds of the bodhisattva path in the *Dàoxíng* gives weight to this interpretation. Based upon this, differences in the received lists themselves can then be viewed as variations derived from the serialized additions to the narrative of the bodhisattva

path found in the sutras in which these lists occur. This topic, and how it can be seen as paradigmatic development of the similarly numbered *śrāvaka* path will form the topic of chapter 6 of this thesis. For the purposes of the remainder of the examination in this chapter these stages can be defined as: 1) *nava-yāna-saṃprasthita*, ‘newly entered into the vehicle’, 2) *ādibhūmi*, ‘first ground’, 3) *avivarti(ka)*, ‘irreversible’, and 4) *abhiṣeka*, ‘anointed’. Although four stages are named, these are not discussed in equal degrees as the text places greatest emphasis upon the stages of the *nava-yāna-saṃprasthita* and *avivarti(ka)*. Whilst the *ādibhūmi* and *abhiṣeka* grounds are named, these are less effective vehicles for the purpose of presenting Māra encounter narratives. Some theorizing on the relationship of these in the overall schema of the path will shed light on why this so. The *Dàoxíng* explains how Māra approaches those who have the dharma, and seeks to cause them to become confused and so to lose their way. In the case of the *nava-yāna-saṃprasthita* grounds, the aspirant had newly entered the path and so stands upon the threshold of entry into the bodhisattva path, which only genuinely begins on the *ādibhūmi*, literally the ‘first ground’. An *avaivartika*, has to all intents and purposes, done all that needs to be done in order to become awakened and approaches the threshold of entering into the buddha path as an *abhiṣeka-bodhisattva*. In the metanarrative of the temptation, Māra’s aim of thwarting the bodhisattva is to lead him into becoming a *śrāvaka* and an arhat.

Given this four-fold division of the path in the *Dàoxíng*, it should not be surprising to find relatively few references to the *ādibhūmi* and *abhiṣeka* bodhisattva grounds. Although the reader is told that Māra follows the bodhisattva at all times, it is these threshold or liminal states in the path that are most critical. In chapter 2 this topic was discussed based upon reports of liminal meditative states in Pali sources. In the *Dàoxíng*, there are no direct references to Māra encounters other than those in nested tales. The approach taken in the text is one of generalization by extending the idea of the certainty of future Māra temptations rather than containing hagiographic reportage. As explored in the discussion of the *karmāṇi*, the approaches of Māra work to instil doubt and confusion in the mind of bodhisattva. For the newly aspiring bodhisattva, this is uncertainty over entry into the bodhisattva path. Once this is found, it can be read that ‘order is restored’, the aspirant becomes a bodhisattva and his progress begins. At some point, the

bodhisattva becomes a *bodhisattva-mahāsattva* and enters the ground of the *avaivartika*. Following this, an *avaivartika* aspires to the buddha path. Again Māra approaches but works to generate fear. If this is overcome, the ‘anointed’ bodhisattva progresses on towards completing the buddha path. The essential qualities of the ‘doubt’ and ‘fear’ serve to undermine certainty over the possibility of achieving the fruits of the path.

Embedded within the metaphoric language of the path are ideas which denote a passage from one of state of being to another. In order to progress upon the path, not only are external hardships to be endured, so are challenges to self-identity and all that is assumed to be substantial in life. The latter, of course, are the works of Māra. The change of tone within the *Dàoxíng* then, is not just that such experiences have allegedly happened to others advanced in their pursuit of the path, but that they will inevitably happen to others in the course of their progress. The movement between the ‘grounds’ of the path will result in ‘encounters’ that take the pursuer into liminal states; contexts in which previously understood experiences of structure lose their integrity and perceptions of anti-structure arise from which a renewed sense of communal belonging and responsibility develops.

As described earlier, narratives surrounding the life of Siddhārtha Gautama, whilst still a bodhisattva, were instrumental in the formation of Campbell’s notion of the monomyth. Principally dealing with mythological texts, Campbell (1993, p.10) applies the ideas expressed by the French ethnographer Arnold Van Gennep in a seminal text entitled *Les Rites De Passage* first published in 1909.

Drawing from Van Gennep’s theories, Campbell presents the idea of the hero myth becoming expressive of the experiences of life-stage transitions, or ‘rites of passage’. According to Gennep, a ‘rite of passage’ is a necessary feature of any form of life transition and expresses the dichotomy existing between ‘stable’ and ‘transitory’ structures. Each process of transition is characterized by three phases: separation (*séparation*), transition (*marge*), and incorporation (*agrégation*). Here, separation implies the isolation of the individual from fixed social or cultural structures, transition also termed ‘liminality’ expresses the succeeding state of ambivalence, with the final phase of corresponding to the individual’s return and reintegration into society with a renewed social status. Other scholars who have

applied ritual theory to the emotional life of the Buddha include Turner (1969) and Bell (1992). On the life of the Buddha, Turner (ibid. p.197) comments that ‘we have a classic case of a “structurally” well endowed religious founder who underwent initiation into *communitas* through stripping and equalizing and putting on the behavior of weakness and poverty.’ As Turner’s model is typically dealing with sacred ritual, the term ‘*communitas*’ is used to indicate the passage into a sacred rather than common community. Imagery of the bodhisattva being engaged in religious rites of ascension is found in the *Dàoxíng*’s metaphoric descriptions of the bodhisattva path. The aspirant as an ‘initiant’ enters a period of waiting, in which he seeks to find the bodhisattva path. When access is found, he girds his armour and becomes the vigilant hero. To make progress, the bodhisattva then rides in the great-vehicle or chariot till such time that he becomes the ‘*mahāsāttva*’, unshaken and resolute in the face of his foes. This journeying, as passage, ultimately leads towards the buddha path and anointment (*abhiṣeka*) and, as a monarch, to dispense his dharma and exert social order through the power of his just wisdom.

3.2.1) Temptation of the *Avaivartika*-bodhisattva

The signs of the bodhisattva’s entry into *avaivartika* grounds forms the key topic of chapter 15, whereas the discussion of how the bodhisattva ‘turns-away’ from Māra’s assaults is found in chapter 18. Importantly in this latter chapter, only the true *avaivartika* is described as possessing the ability to defeat malicious *yakṣas* through the process of exorcism. If a bodhisattva on the grounds of the *avaivartika* path has become completely aware of the various works of Māra mentioned above, the question that arises is how can such a bodhisattva be tempted? Unlike those upon the *nava-yāna-samprasthita* grounds who are uncertain over the possibility of accessing the path, those upon *avaivartika* grounds are firmly placed upon it and must make a choice. He must choose between becoming an arhat in this life and entering *parinirvāṇa* at death, returning one last time as a *pratyekabuddha*, or progressing onto the higher buddha path. Of these three, the first two offer immediate release, but to fully accomplish the buddha path will require vast quantities of merit accumulated over equally vast amounts of time and expose the bodhisattva to many difficulties. The *Dàoxíng* presents an *avaivartika* as ever victorious during such times, but such difficulties have to be endured. Whilst the

narratives of the *jātakas* speak of many physical difficulties over many lifetimes, the *Dàoxíng*, on the other hand speaks specifically of the following approaches of Māra who seeks to plant seeds of doubt.

3.2.2) Signs of the *Avaivartika*-*bodhisattva*

In the opening paragraph of chapter 15 (454b18) the Buddha explains that an *avaivartika* experiences the same unshakable *dhyāna* as an arhat, *pratyekabuddha* or buddha. Using the metaphoric language of the path, the Buddha next explains how an *avaivartika* ‘enters’ a ground like that of a buddha, a domain of meditative experience which has no basis. This domain, previously discussed in chapter 17 of the *Dàoxíng*, is described as ‘basically nothing’ (*běnwú* 本無). Like empty space, this domain is something that can be experienced but it cannot be said that anything is found or obtained from within it. On ‘returning’ an *avaivartika* is left with a ‘taste’ of that experience which he will describe as a state of neither existing nor not existing. The significance of this is so profound that the account (454b24) gives the Buddha concluding that because of this sign, the pursuit is ended (*yòng shì bǐ yòng shì xiāng xíng jù zú* 用是比用是相行具足). As a result, the *bodhisattva* no longer recognizes any other *śramaṇa*, *brahman* or *deva* as his better, makes no offerings to them and can spontaneously speak of the dharma, as he has now completed the training in ‘all dharmas’.

It is against the background of this later action that the text informs its audience that Māra is incited once more to come and harass the *bodhisattva*. Māra cannot cause the *bodhisattva* to abandon the quest for the path, he has already completed it and no longer has any personal use for it. The temptations now wrought by Māra are those which would result in an *avaivartika* no longer acting like a *locum buddha*, abandoning engagement in the world and entering nirvana.

Chapters 15 and 18 depict the Buddha describing this category of temptation. In chapter 9, Māra does not ‘move’ in the sense of coming to the presence of the *bodhisattva* as he typically influences the minds of his victims. As the object of this category of assaults is an *avaivartika*, an established *bodhisattva* who has ‘awakened’ to Māra’s works, Māra is portrayed using more powerful tactics. His attempts at deception now involve either approaching his potential victims in transformation

(*huàzuò* 化作, *abhinirmita*) bodies or through direct (*wǎng dào* 往到, *upasaṃkramaṇa*) contact. Amongst the contexts listed, the *Dàoxíng* (464a09) also presents Māra as causing a ‘fire-storm’ (*huǒ fēng* 火風) which bears parallels to the ‘thunder and lightning’ integral to the *karmāṇi* listed in chapter 9 (Karashima 2010, p.233, suggests reading this as *huǒ yǔ* 火雨, *ulkā-pāta*, or a shower of meteors). Clearly used as an illustrative device to give some indication of the weight of the ensuing assaults, the ‘fire storm’ is not momentary like the thunder but continued and on ‘all four sides’ (*sìmiàn* 四面). Furthermore, the effects are upon the bodhisattvas collectively and not upon any individual and it is their responses of anxiety and confusion which are portrayed as being influential on the mind of the bodhisattva. Although the thunder and lightning mentioned in chapter 5 is not explicitly stated as being created by Māra, as a narrative development, Māra as one of the controllers of weather and atmospheric events can be clearly associated with such phenomenon that lead to anxiety and fear.

Prior to the examination of the specific references, one further narrative change occurs in the latter section of the sutra, namely the multiplicity of Māras. On numerous occasions within the *Dàoxíng* the discourse refers to vast number of world systems. By necessity then, just as there are many worlds, each one like a *cakravāla* with its own *buddha*, there are equally as many Māras, if not more. Moreover, although the core myth regards Māra as a singular, named persona, the extended narratives treat the mytheme as a class of ill-wishing creatures. Just as all the *tathāgatas* in those realms are aware of the advancing bodhisattva (perhaps of the radiance of his light) so, all those Māras are potentially aware too and are grieved by the bodhisattva’s successful progress (463c27).

3.3) The *Avaivartika* Temptations

The first discussion of the *avaivartika* temptations is found in chapter 15 and relates to what can be described as *confrontational approaches*. These temptations are not in response to specific events, nor due to Māra’s attempt to directly influence the minds of others. The *modus operandi* for these is the power of magical transformation in which Māra produces various forms of apparitional beings (column 3) in an attempt to scare an *avaivartika* into turning away from the quest for the buddha path. These are summarized in the following table.

	Tine Ref.	Beings	Objective
AT1	454c21	<i>Avaivartikas</i> in hell.	Confess errors and gain rebirth in the heavens.
AT2	452c29	<i>Śramaṇa</i> .	Renounce the bodhisattva path taught by a false buddha.
AT3	455a14	'Someone'	Enduring hardships is not the Buddha's method.
AT4	455a21	Bodhisattva.	Practising does not result in the receipt of an assurance.
AT5	455a28	<i>Bhikṣu</i> .	All <i>arhats</i> were once bodhisattvas who could not become buddhas.
AT6	455b09	<i>Yakṣa</i> .	The bodhisattva teachings are the work of Māra.
AT7	456a04	The Buddha.	If no assurance is received then the bodhisattva will become an arhat.
AT8	456a10	The Buddha.	To convince the bodhisattva that a fake buddha has been teaching him the wrong path.

Table 9: *Avaivartika* temptations -1.

More astute, the *avaivartika* does not fall prey to Māra's mind games and so the transformations are manifest in a bid to create the appearance of a convincing solid and plausible deceptive reality, albeit with some elements of mythic vision [AT1]. The words spoken by the various groups [AT4, AT5, AT7] of beings are aimed at inculcating doubts within the bodhisattva over whether the path pursued will produce the anticipated results.

In this cluster there are no temptations over the possibility of material gains or expectations of personal fame or favour. The focus of these doubts is that the teachings originate from a false buddha and so are deceptive, leading to prolonged misery before finding any respite. Māra wants an *avaivartika* to feel regretful for the path chosen [AT1], to confess his errors, to renounce the teachings of the false buddha [AT2, AT8] and to seek higher rebirth in the heavens.

The forms mirrored by Māra are those that can be taken to be familiar to the bodhisattva in his quest. The first group is that which he seeks to be, namely an

accounted for *avaivartika*. The subsequent three classes (*śramaṇa*, bodhisattva and *bhikṣu*) are followers of the path with the singular exception [AT3] of the ‘other person’, *yìrén* 異人. Karashima (2011, p.310) offers little to clarify the meaning here, but it should not be interpreted as indicating a class outside this group of three but interpreted as a repetition of the temptation. The *yakṣa* [AT6] as *amānuṣa* or non-human, is not a pursuer of the path but recognizes its power. The classification of the *yakṣa* is somewhat ambiguous in Buddhist mythology as they are attributed with both benign and malignant qualities and often act as protectors (DeCaroli 2004, p.15-16). Perhaps it is in the light of this latter function that the *yakṣa* form is included in this cluster; the ploy being that the *yakṣa* is appearing to come to an *avaivartika*’s aid with information that would release him from misery. By way of contrast, the presence of a deva in this instance would run counter to the established behaviours of such beings in other contexts found in this sutra. Were a deva to come, the expectation would be that the deva would praise the merits of the bodhisattva or reveal the hardships encountered as being some form of test (472c18). In the final temptation Māra creates the appearance of the Buddha who then approaches the bodhisattva informing him that as no assurance has been given, the only resolve is to follow the path of the arhat. It would appear that even without an assurance, the true *avaivartika* does not lose his determination. The imagery depicts the possession of an assurance as being catastrophic, leading an *avivartika-bodhisattva* into the lowest depths of samsara. Whereas the lack of an assurance will lead him towards his only other option, complete release and extinction. Yet, the section concludes, an *avaivartika* remains steadfast and does not respond to such reproaches which he regards as hearing the sound of Māra (455b05).

The idea embedded within this group of Māra deceptions is that the bodhisattva path ultimately leads to the entrance into the path of the arhat. This runs counter to the ‘one-path’ (*yīdào* 一道, *eka-yāna*) viewpoint characteristic of the Mahayana perspective and presented in the *Dàoxíng* in chapter 14 (454a20). Although the goal of the *pratyekabuddha* is not mentioned in the *avaivartika* temptations, this is doctrinally consistent as the *pratyekabuddha* does not rely upon the instructions of others. The dialogue in chapter 14 where the idea of the ‘one-path’ is encountered is not led by the Buddha but presented as part of a three-way exchange of views

between Subhūti, Śāriputra and Pūrṇa Maitrāyanipūtra. Needless to say, the Buddha supports Subhūti's interpretation that as the basis of all three paths is the same, the eventual goal too must be the same – entry into the buddha path. The observation that such key notions are first expressed within the text by Subhūti is deeply suggestive of an intent by the authors of the *Dàoxíng* to present new directions in doctrine that appear to have arisen in response to the unresolved dilemmas of prolonged practice. In terms of creating narrative structures, such issues are voiced by familiar personae with commonly understood traits. In accord with this, the function of the voice of the Buddha is to provide judgement, a definitive description and to expand upon the core issues raised.

The next set of temptations found in chapter 18 is more complex due to its setting within what amounts to a series of nested tales rather than part of the dialogue. The smallest of all the groups, Māra comes as himself. There is no description of his form, nor the specific circumstance of the bodhisattva at the time of the temptation.

	Line Ref.	Beings	Objective
AT9	460a15	As himself.	Receipt of an assurance is merely words. (Māra claims his awesome presence caused the <i>yakṣa</i> to flee, not the power of the <i>avaivartika</i>).
AT10	460b06	In various forms.	Speaks of the assurance in a way to make a bodhisattva feel proud and haughty, and to believe that they have obtained 'something'.
AT11	461a07	As himself.	Urges abandoning the <i>tathāgata</i> method by dwelling in solitude.
AT12	461b18	As himself, flying in the air.	Urges the acceptance of renunciation as the true method of <i>tathāgata</i> .

Table 10: *Avaivartika* temptations -2.

In the cluster found in chapter 18 which deals with the topic of 'letting go' or 'turning-away', Māra comes to the bodhisattva and once again speaks, but the severity of the context is less intense and the apparent voice of the tempter more subtle. The doubts produced are over the value of words themselves [AT9] and how attachment to ideas produces a sense of inflexible pride [AT10] in the bodhisattva.

This latter temptation also encapsulates the idea of obtaining something, which runs contrary to Subhūti's original assertion that the bodhisattva finds nothing (426a23). Logically, the idea of finding 'nothing' and 'something' as equivalent is merely a matter of word substitution. But the deception here is that this 'nothing' is itself an 'other-something'. This idea of possessing nothing, is expanded in [AT11] in which Māra attempts to persuade an *avaivartika* to live in solitude. This is not the simple rejection of social engagement but rejection of the role of working like a *tathāgata*; that is, fulfilling the role of a *kalyāṇa-mitra* as a *locum buddha*.

Finally in this group rejection of the pursuit as the pursuit [AT12] can be seen as a manipulation of the notion that ultimately the path must be let go of, an idea first expressed in *Alagaddūpama Sutta* (MN22, MA200) as the raft simile and later revisited in the *Vajracchedikā Prajñā-pāramitā-sūtra* (Conze 1975, p.34). The gist of the simile is that the path itself should not become an object of attachment once its function is complete. Whilst *Alagaddūpama Sutta* does speak of the requirement of holding-fast to the raft in progress this is not attachment. The contrastive feature between the simile and this temptation is the promotion of the act of rejection as the means of practice. The *Dàoxíng* speaks of 'abandonment' as being the spontaneous release of the perception of the duality of self in pursuit. An *avaivartika* lets go of the idea of the pursuit, but does not reject it as Māra would suggest. The text (461b18) describes Māra espousing 'three [types] of abandonment' (*sānyuǎnlí* 三遠離) which are not elaborated upon. Karashima (2011, p.174, n.315) comments that this is unparalleled in all other recensions, pointing out that other texts have read *wáng* 亡 or *wàng* 忘 for the character *sān* 三. Such reading would prove more consistent with the tone of the passage as these alternatives imply meanings ranging from abandonment in the sense of forgetting or omission (*wàng* 忘) through to something becoming lost or dying (*wáng* 亡). As a whole, expressions such as *wàngyuǎnlí* 忘遠離 or *wángyuǎnlí* 亡遠離 imply the falling away of attachments are through a process of 'forgetfulness' or 'withering away'. It is not the active process of replacing one object of attachment with another as Māra suggests. The *Dàoxíng*, it can be interpreted, is cautioning the reader against confusing deliberate apathy or inertia for what its authors regard as release.

The nature of the approach of Māra in these temptations receives little attention although the last context (461b18) is distinctive in as much as Māra is described as

‘flying up in the air and stands’ (*wǎngfēi zài xūkōng zhōnglì* 往飛在虛空中立). The image portrayed is that the words are spoken by some form of divine apparition. Again this narrative feature finds parallels in the tale of Sadāprarudita in which the various visions are seen by the bodhisattva provide him with boons in the form of information and guidance. In these latter accounts the information furnished is supportive of the pursuit that the bodhisattva is actively engaged in, whereas in the Māra temptation there is a direct attempt to deceive the bodhisattva into taking an erroneous course of action.

3.4) Pride and Haughtiness, Narratives and Origins of a Potential Backstory

Although the bulk of *Dàoxíng* portrays the *avaivartika*-bodhisattva as irreversible in his pursuit, uncowed, unruffled, independent, vigilant, omniscient and capable of acting as a locum buddha chapter 21, entitled ‘Pride’ (*gònggāo* 貢高), differs somewhat in its depiction. The path of the *avaivartika* becomes a gamut of various sub-levels of achievement in which intense pride can occur that becomes the weakness that Māra needs in order to renew his assault. The text (464b14) speaks of two bodhisattvas, ‘one with still far to go and one with not so far to go’ (*yuǎnlí yuǎnyì bú dà yuǎn* 遠離遠亦不大遠), their continued reliance upon their teachers and the friction and argumentation that can spark up between them. Until this point in the text, the *avaivartika* has been praised as a class of bodhisattva that the reader has been led to presume will be someone who ‘knows better’. Yet chapter 21 is cautioning against this sense of ‘knowing better’ and the pride that the text depicts as inevitably arising in the heart of the bodhisattva.

The opening paragraphs of chapter 21 describe how Māra becomes enraged by the success of those bodhisattvas who have gone beyond the stage of aspiration. The Buddha is described explaining to Ānanda how Māra will create a ‘fire storm’ (*huǒ fēng* 火風) that will surround those bodhisattvas ‘to scare them so that their hair will rise and hearts become confused and thoughts to spin’ (464a11). As this statement stands alone, unconnected as a narrative event to the remainder of the text, it can be interpreted that this is a fictional metaphor used to portray the anger of Māra and to convey the imagery of the incessant and ever present uncertainty and confusion wrought upon the bodhisattva. This point is further clarified by the

subsequent comment made by the Buddha in which he explains that those bodhisattvas who follow wrong and confused paths are ignored by Māra.

Unlike the earlier examples where Māra's temptations are intermittent, here the text speaks of Māra 'going and staying' (*xíng zhù* 行住) with the bodhisattva. In effect then, the bodhisattva, the vigilant hero, effectively becomes someone under siege, a victim to a continuous barrage of assaults wrought by Māra using his key weapons: thoughts of doubt and feelings of fear. Developing from this premise, a final set of seven temptations is described in the text which can be summarized as follows.

	Line Ref.	Temptation
AT13	464a09	Fire storms and the creation of fear.
AT14	464a14	Doubts leading to confusion over meaning.
AT15	464a18	Desertion of the good teacher.
AT16	464a21	Taking up with a bad teacher.
AT17	464a24	Failing to understand the <i>prajñā-pāramitā</i> teachings whilst instructing others to follow it.
AT18	464b04	Receiving gifts from various Māras, causes the rising of pride and the belittling of others and their achievements.
AT19	464b07	Stirring up thoughts.
AT20	464b13	Two bodhisattvas arguing with each other.

Table 11: *Avaivartika temptations -3.*

The text explains that a sense of dissatisfaction (*búlè* 不樂) with the *prajñā-pāramitā* is the starting point of Māra's assault. This causes the bodhisattva to harbour fear [AT13] and develop uncertainties over the very existence of *prajñā-pāramitā* [AT14] and the value and efficacy of the path. The confusion that arises because of this leads to a disbelief and rejection of the instruction and guidance of the 'good teacher' (*shànshī* 善師) [AT15] whilst following the advice of the 'bad teacher' (*èshī* 惡師) [AT16]. If it is assumed that the narrative implies that the good teacher is someone who has hitherto worked with the bodhisattva in order to secure his progress on the path, then why is such a teacher rejected? The text explains that the bodhisattva has failed to understand the 'deep' matters of the

prajñā-pāramitā and, because he cannot grasp what it is that is to be kept or ‘watched over’ (*shǒu* 守), he no longer wants to listen. It is not that the teacher is engaged in any matter contrary to the pursuit as in the earlier *karmāṇi* but there is a failure on the part of the bodhisattva to break through his confusion. The ‘bad teacher’ cleaved to is similarly undefined. The confused bodhisattva’s choice of teacher is based upon the need of perceiving himself as being in possession of something that distinguishes himself from others and, perhaps, from what he once considered himself to be (464a22). The theme of teaching is carried through into the subsequent temptations; the confused bodhisattva who is engaged in the role of a teacher and falls victim to Māra with negative results for all those whom he instructs.

This cluster of temptations represents the only instance in the *Dàoxíng* in which the generalized bodhisattva as the subject of the Buddha’s discourse is portrayed as actively instructing others. The text speaks of the bodhisattva directing disciples in the practice of the pursuit and the transcription of the text, much like the *dharma-bhāṇaka* discussed previously. Clearly the backstory to this temptation requires the reader to assume that the teaching-bodhisattva has received the transmission of the sutra, the reason for this being that the *Dàoxíng* describes the bodhisattva thinking disparagingly about the progress of his disciples compared to his own [AT17]. This development stands in contrast to those student bodhisattvas described in chapter 9 (MK4, MK5) of the sutra who exhibit open and vociferous disrespect towards each other.

The adulation of the teacher becomes a further issue. Unlike the *dharma-bhāṇaka* who abandons his disciples in order to chase after personal wealth, the text speaks of Māra giving something much more seductive, lavish gifts [AT18] and flattering talk. These also find parallels with the earlier *karmāṇi* [MK10, MK11]. The passage speaks of Māra praising the confused bodhisattva with talk of his place of birth and family. Temptations centring around the importance of the bodhisattva’s place of birth, family, the sense of self-worth and the belittling of others are topics that first enter the dialogue in chapter 9. In those examples, the aspiring bodhisattva seeks to find personal and family details in the texts he is transcribing and the *dharma-bhāṇaka* speaks disparagingly about others. Whilst these could be interpreted as ‘general topics’ it would be over-simplistic to dismiss these brief references or to

interpret them in terms of what a modern reader might describe as family matters or pejorative talk. Given that the historical period during which the Indic urtext of the *Dàoxíng* was composed is distant both chronologically and in terms of cultural values, textual evidence needs to be identified that would give some insight into what might be the basis for such behaviours. Schumann in his *Der Historische Buddha* (1982, English translation by Walsh, 2004) discusses the textual accounts of the socio-political environment in which the historical person of Siddhārtha Gautama lived. What Schumann's well-argued study makes clear is the impact of the prevailing Vedic caste system upon the organization and culture of the *sangha*. The caste system of this period, he points out (ibid. p.28), was not as rigid as in subsequent eras of Indian history. The caste of an individual was largely determined by the work done by the family and some movement between castes was possible. Textual evidence indicates that most of the central elite of the *sangha* were either directly related to the Buddha, members of the same caste, or brahmans. There were notable exceptions such as Upāli, a barber who was master of the *vinaya*.

The Pali canon contains the details of many members of the early *sangha*, giving their names, professions and sometimes their father's profession. This may well have been to identify individuals with the same name, but as caste was largely determined through profession this functions as a register of caste through inference. Although the *sangha* was supposed to be caste-less, it was not 'always forgotten' (ibid. p.166). Some references will illustrate this point. The positioning of the Buddha within the caste system is expressed in the narrative of the *Ambaṭṭha Sutta* (DN 3, DA 20, T20) in which the Buddha, in response to being called an outcaste by the brahman Ambaṭṭha, uses his knowledge of family history and the mythic divine origins of his own clan, the Śākya, to establish the caste superiority of the kshatriyas over the brahman family (*gotra*) of Ambattha. In the *Vasala Sutta* (Snp 1.7) the brahman Aggikabhāradvāja verbally abuses the Buddha, presumably because he considered that the presence of a *śramaṇa* as someone without caste had ritually defiled a fire-offering he was preparing. Again, drawing upon a deep knowledge of the caste system and the myth based relationship of high-birth and pure meritorious acts, the Buddha is portrayed returning a barrage of criticism against the brahman based upon the importance of right moral action in terms of the caste-system. The Buddha ends by denouncing those who are driven by falsehoods, lack of

sympathy, hatred and anger as being the actual outcastes (Pali: *vasala*). Amongst the criticisms made in this *sutta*, specific mention is made of pride, self-exultation and the belittling of others which has close parallels with the temptations of Māra discussed in the *Dào-xíng*. Based upon this, it is reasonable to infer that such textual references or the observation of parallel circumstances that led to the formulation of similar narrative paradigms, form the basis of the Māra temptations. In response, is there any textual evidence for the permitted continuance of caste discrimination in the early *sangha*? The *Pilinda Sutta* is a brief text that gives an account of how a *bhikkhu* named Pilindavaccha, born into brahman family, consistently addresses others as *vasala*. The Buddha accepts that no offence was intended and urged Pilinda's fellow monks to tolerate such behaviour because Vaccha had been born into a brahman family for five hundred lifetimes and so it was his custom to address others as 'outcaste'. Schumann's analysis (ibid. p.188) of named personae in the Pali sources indicates that no single caste was in the majority. The caste with the highest level of representation (men and women included) were brahmans (45%) followed by kshatriyas (29%), vaisyas (18%), casteless (6%), and sudras (2%). Schumann makes a valid observation of why the lower castes are so poorly represented. Manual workers were often slaves or bondsmen and so not free to join the *sangha* whereas skilled workers would have been paid in advance and so were, in effect, debtors who were also forbidden from joining the religious community. On the basis of this, lay social differences were carried into the *sangha* as the caste system was not opposed by the Buddha, his objections were against the contempt displayed by brahmans towards the members of other castes and the perception that personal worth was limited by caste.

The *Dào-xíng* makes no direct reference to the caste associations of the assembly or any of the *dramatis personae*. The brahman caste is mentioned in two contexts only. Brahmans are described as being amongst those groups that an *avaivartika-bodhisattva* will not bow to, and the form adopted by Śakra in chapter 28 in order to test the determination of the Sadāprarudita. By no means conclusive, the description of Sadāprarudita's sponsor as a merchant's daughter would imply the caste of this woman being that of a vaisya. Furthermore, as an itinerant wanderer, Sadāprarudita could be described as having lost caste, therefore becoming an outcaste, and Dharmodgata, as the benevolent ruler of a city, would be a kshatriya.

Although speculative, drawing upon the caste composition of the sangha as potentially biased in favour of the brahmins, the development of narrative derived from a polemics against caste-driven prejudices is feasible, something which Schumann describes (ibid. p.193) as being a ‘false attitude of mind’; a combination of features which the *Dàoxíng* portrays amongst the Māra temptations.

In chapter 8, the *Dàoxíng* describes an *avaivartika* as someone who does not judge (454b24) or criticize others (454b29), so in chapter 18 (464b04), the proud and haughty bodhisattva tempted by Māra has few *avaivartika* merits (*āwéiyuèzhì zhōng gōngdé shǎo* 阿惟越致中功德少). Thus, there is a fuzzy divide between stages (grounds) and achievements (fruits). This, the text describes, combined with a bodhisattva’s pride in himself, would inculcate a sense of duality in which the bodhisattva over-values his own achievement whilst under-valuing the achievements of others. At this point Māra intervenes in order to stir up the thoughts of the demeaned bodhisattva who then rejects everything that others have told him [AT19]. Clearly the authors wished to emphasize the difficulties of such a situation as the text speaks of the arising of anger, of emotions turned upside down, and the whole experience as being hellish. As with the clusters described earlier, this set shows signs of serialization. The incidents are not completely isolated, but thematically lead one into the other. In AT18 there was pride, this became division and anger AT19 which result in dispute and argument AT20. The text first speaks of arguments between those following the bodhisattva path and arhat paths. This is an interesting point. The text has already hinted at the notion of an ‘*eka-yāna*’ and this addition would support this view as whilst the *Dàoxíng* portrays the Mahayana as a superior path to those of the *śrāvaka* and *pratyekabuddha*, none the less it denounces even this as being the basis of pride. The context makes its point plain, however; there should be no arguments.

Of the four chapters of the *Dàoxíng* that contain the Māra temptations, chapters 9, 15, and 18 have the Buddha addressing Subhūti whereas in chapter 21 it is Ānanda. Examination of the differences between these two personae readily indicates why this shift occurs. As was described above, the *avaivartika* of chapter 21 is, ironically, still on shaky ground. This is redolent of the hagiography of Ānanda. A *bhikṣu* for over forty-four years and personal aide (Pali. *upaṭṭhāka*) of the Buddha for some twenty-five years who, despite his great knowledge of the teachings (*dhamma*)

and regulations (*vinaya*) of the Buddha, was still not recognized as an arhat until the eve of the first council. The tales surrounding Ānanda portray an emotional and sensitive man, someone at the centre of things who was often held in low esteem by many of the other elders. Nyanaponika and Hecker (1997, pp. 139-182) provide a comprehensive life-story of Ānanda derived from Pali sources, a significant proportion of which relates the criticisms directed towards Ānanda. Perhaps the most significant of these incidents are those of Udāyī who criticizes Ānanda's expression of personal faith in the Buddha (in a remarkably Mahayanist way) and Mahākassapa who is portrayed as having used the diminutive term '*kumāraka*' or 'boy' in his admonishment of the already middle-aged Ānanda. The image of Ānanda constructed in these accounts as back story is that Ānanda is 'someone almost there but not lost, as they will eventually make it'.

Not normally associated with Mahayana texts, Ānanda is a surprisingly prominent persona in the *Dàoxíng*. Whilst it is Subhūti who is depicted as initiating the discussion of the practice of *prajñā-pāramitā* and the quest for *sarvajñā*, it is Ānanda who, in the final chapter, is entrusted with maintaining the text and its transmission. Without him, and those who behave like him, the transmission will become lost. Perhaps this is the reason for his inclusion in the narrative. Other structural binary factors can be identified too. Albeit derived from an earlier oral history, Buddhist literature creates its own mythos and tradition would have it that two defining characters are overwhelmingly present in the majority of its key episodes. These are the Buddha as giver (principal protagonist), and Ānanda as custodian (narrator). Ānanda is the ever trying, ever learning and loyal follower. He is the quintessential pursuer of the path with whom, it can be argued, the reader is intended to identify himself. The *Dàoxíng*, like many other Mahayana texts, urges its own writing; it speaks of taking it up, keeping it, and reciting it. The text is to be explained to others in much the same way as Ānanda's description given in the *Mahāgosinga Sutta* (MN 32, MA 184, EA 37.3, T154.16) on the question of what sort of *bhikkhu* has the 'power to illuminate'. In this, he says:

Here, friend [213] Sariputta, a *bhikkhu* has learned much, remembers what he has learned, and consolidates what he has learned. Such teachings as are good in the beginning, good in the middle, and good in

the end, with the right meaning and phrasing, and which affirm a holy life that is utterly perfect and pure —such teachings as these he has learned much of, remembered, mastered verbally, investigated with the mind, and penetrated well by view. And he teaches the Dhamma to the four assemblies with well-rounded and coherent statements and phrases for the eradication of the underlying tendencies.

Trans. Nanamoli & Bodhi (2001, p.308)

3.5) Signs of Māra's Defeat

Given that Māra's aim is depicted as destroying the transmission and disrupting the bodhisattva's progress towards the *buddha* path, what signs are given in the text that Māra has failed? Two answers can be found for this. The first is expressed through the vehicle of myth. In chapter 3, recitation of the sutra is said to generate protective powers such that those who recite it are freed from untimely death, attack from humans and non-humans, and most vitally, attacks from Māra or any other *māra*-deva (431a18). A closer reading of this passage suggests the effective dissociation of Māra from death, as these are treated as two distinct areas of protection. Māra is no longer considered as a portrayal of death. Within the metanarrative of the path, the road towards complete buddhahood requires many lifetimes and, by necessity, many deaths. Although it is not expressed, the implication of the 'path of hardships' is that death cannot halt its 'pursuer' progressing towards his final goal. Chapter 8 provides the explanation that the sutra effectively becomes a conduit for the spiritual might of all the buddhas throughout the infinitude of buddha realms (446a10). The recitation of the *prajñā-pāramitā* is likened to the *māghi* (móshì 摩虱) plant which offers protection from certain types of snakes (431b17) as they find it 'loathsome' (yàn 厭). In chapter 21 similar effects are said to occur to Māras everywhere whenever a bodhisattva effectively engages upon the path (464a04). Those Māras will experience 'fear' (jīng 驚) which will become an 'anxiety so venomous it causes grief' (chóu dú wéi yōu 愁毒為憂). Developing this theme, chapter 26 describes the bodhisattva having progressed upon the path to the point that the *mahā upāya-kaśālyā* has been found (469c08), the ultimate boon considered found at the end of the bodhisattva quest. Aware of the bodhisattva's progress (469c15) Māra is struck-down with grief, 'just as

if his father and mother has just died, wailing and weeping, with grievous and sorrowful thoughts'. In terms of narrative themes, again there is the separation from Māra the deva that enters the thoughts of others, and Māra as death itself. Here Māra is envisaged as mortal and mournful like any other being. Furthermore, just like the buddhas everywhere who are cognisant of the progress of the bodhisattva, so too are all the *māras* in those infinite numbers of *buddha-kṣetras*, who simultaneously grieve the accomplishments of the bodhisattva.

The second sign of Māra's defeat is through description of the bodhisattva. In the preceding paragraphs the *mahā upāya-kauśalya*, was mentioned. This is qualified in the same passage in the text as being the point where the bodhisattva no longer sees the process of the twelve *nidānas* as being based upon substances nor interprets his world in concrete terms; he even lets go of cognizing his world in either *śrāvaka* or Mahayana terms. Without desirous attachment to his thoughts, there is nothing in the bodhisattva's heart for Māra the tempter to hold onto. With nothing to hold onto there is no means of poisoning the thoughts of the bodhisattva which, at this point, return to the topic of death as the bodhisattva no longer experiences his own being in the world in terms of a transmigratory entity entrapped within a corporeal form which is subject to disease, degeneration and painful death.

3.6) Māra in the Tale of Sadāprarudita Bodhisattva

3.6.1) Introductory Comments

Chapters 28 and 29 are unique in the *Dàoxíng* inasmuch as they present a complete nested tale related to the spiritual quest of Sadāprarudita. A striking feature of this tale is that Sadāprarudita does not dwell in Jambudvīpa, the earthly continent in which the discourse of this sutra is considered to have taken place, but in a remote and distant *buddha-kṣetra* named Nitya-Gandhavatī (Lancaster 1968, p.381). Although the scenario isolates the key human protagonists in a realm that is decisively distinct from that of the text's intended audience, the divine protagonists are, none the less, named as Śakra and Māra, the same personae regarded as dwelling in the divine realms of the *cakravāla* world system that contains the continent of Jambudvīpa. As the Mahayana mythos embraces the ideal of a multiverse of an infinitude of unique yet structurally homologous *buddha-kṣetras*,

this stands in distinct contrast to the depiction of individual *buddha-kṣetras* having their own *māra-devas* and, equally, their *trāyastriṃśa-devas* led by their own *Devānām-Indra*. Mythologically, the buddhas are depicted as more potent and capable than these *devas*, yet they do not appear in other nested-tale narratives in the *Dàoxíng* as exhibiting this divine ability to manifest in different universes at will. Such variances cannot be assumed to be the product of transcription errors or some form of negligence or oversight on the part of the original creator of the tale. These narratives have to be taken on face value. This impossibility, however plausible, even within the rich Buddhistic mythos recognized by the target audience, is deeply important as it functions to inculcate the very idea that the *prajñā-pāramitā* seeks to establish, that the phenomenal world is created by ideas and rendered concrete through words. The method of communicating through linguistic structures derived from narrative avoids the reliance upon abstractions in the form of formulaic dogma. Therefore, teaching the abandonment of abstracts through the reliance upon abstracts becomes self-limiting. It would serve to lend weight to what the *Dàoxíng* presents as the potentially delusory view that abstracts such as the *skandhas* and *dharma*s are the ultimate components of being. It should not be concluded that the *Dàoxíng* denies the value of abstraction, it simply states that to pursue mental abstractions as a goal of meditative praxis is inconsistent with the advanced stages of the bodhisattva path. The value of the approach to communication through narrative rather than abstraction is explored further by Cobley (2001). He points out that whilst both narrative-based and abstract methods of instruction propose problems and fixed solutions, the narrative approach allows the narrator to control how the learner engages with this information. A tale need not be factual to convey its meaning or even present its encapsulated information in a systematic manner. Above all, the narrative method allows the engagement of the listener's emotions in an evocative manner resulting in the potential to see new possibilities.

Drawing upon the various Māra temptations described above, it is possible to examine the story of Sadāprarudita equipped with a list of recognizable narratemes that can be expected to be encountered in this tale. Based upon these, it is also possible to impute the position of Sadāprarudita in his quest. Firstly, when Sadāprarudita first raises the thought to become a buddha he is cautioned that he must be aware of Māra, in the same way as the Buddha cautions the assembly in

chapter 9. As Sadāprarudita is not a *śramaṇa* and is alone this information is revealed in a vision of a standing golden buddha (471b16). Prior to this warning, the golden buddha gives Sadāprarudita the gist of the *prajñā-pāramitā* as a single aphorism (471b23), yet the knowledge of this information alone is not liberating. To become awakened and thereby released, an inner change in which his emotions are transformed from a condition of ‘ever-weeping’ over his personal sorrows to a holistic and compassionate disposition that embraces the needs of all others (i.e. he rejects a ‘*hīna-yāna*’ for the ‘*mahā-yāna*’), Sadāprarudita needs the *upāya-kauśalya* that only his *kalyāṇa-mitra* can provide. The vision informs Sadāprarudita that he must seek out Dharmodgata Bodhisattva, someone who has been his teacher in previous lifetimes. The vision advises Sadāprarudita not to find fault with Dharmodgata as this is Māra’s work (472a12). At this stage Sadāprarudita is located upon the grounds of the newly-aspiring bodhisattva, an event which is not only observed and celebrated by all the buddhas but, as the metanarrative of the path predicates, by Māra too.

As Sadāprarudita sets out upon his journey (472b01), he enters a city ‘renowned for being Māra’s pleasure-ground’. He doesn’t dwell in the city but stays outside. Placing the bodhisattva outside the walls of the city depicts the requirement to be vigilant against Māra’s advances. At this point he ponders the means of making offerings to Dharmodgata, and reflects upon his lowliness and poverty and how he can increase his wealth in order to acquire suitable gifts (472b05). The combined notions of increasing wealth and progress signify entrance into the next bodhisattva ground of progression in which he becomes victim to Māra’s increasingly direct intervention. The bodhisattva’s lack of material wealth as a narrative device also serves to reify the idea expressed earlier in the main body of the text on the matter of the physical act of presenting material offerings as being less potent than a single thought of *prajñā-pāramitā*. The importance of the thought of giving is then expressed as Sadāprarudita’s intent to sell himself into bondship. In doing so he becomes casteless and surrenders his sense of identity. The power of these thoughts attract Māra’s attention (472b07) whilst he is sporting with some fifty-thousand women. Māra does not appear, but manipulates the thoughts of others so that no-one is aware of Sadāprarudita’s presence. Despondent at this failure, Sadāprarudita’s cries are heard by Śakra who decides to test the bodhisattva

(472b16). In this deception Śakra assumes the form of a brahman and offers to purchase human blood, flesh, marrow and the heart from Sadāprarudita for use in some ‘great-sacrifice’ (*dà cí* 大祠).

From a narrative point of view, this action by Śakra has many Māra like qualities. The transformation and appearance in fleshy form in order to deceive is definitely Māra like yet the deception, when its nature is revealed, ultimately brings forth a positive effect. This misrepresentation and its outcomes can be expressed in a simple matrix of binary opposites.

<i>intent</i>	<i>bad purpose</i>	<i>good purpose</i>
<i>method</i>	cunning deceit	skilful trick
<i>personae</i>	Māra-Namuci	Śakra
<i>appearance</i>	covert-result	overt-result
<i>outcome</i>	entrapment	raised awareness

Table 12: Misrepresentation as trick and temptation.

These opposites can now be positioned within a comprehensive syntagm which relates the progress of the bodhisattva with the process of awakening (or recognizing) the works of divine beings upon his mind.

Syntagm: 'A bodhisattva progresses when he recognizes the works of the *devas*.'

Syntagmatic Axis						
Paradigmatic Axis	Perpetrator (deva)	Act	Victim	Resolution of Dilemma	Divine Being	Outcome
	Māra	to deceive	those on the path to escape	victim's awakening to Māra's presence	release from suppression	progression on the path
	Śakra	to trick	Sadāprarudita	Śakra reveals his true identity	grants boon of release from trick	progression and the gain of support

Figure 5: Temptation and trickery.

Throughout the bulk of the *Dàoxíng Śakra* lauds the efforts of bodhisattvas so how can this twist be explained? As described earlier, based upon Vedic narrative the Śakra and Namuci (Māra) mythemes are binary opposites. Namuci is the ‘rain hoarder’ and is bad, whereas Śakra is the ‘rain releaser’ and is good. Śakra, in vanquishing Namuci through the aid of the Aśvins and Sarasvatī, becomes wiser (re-awakened) and so can be said to assimilate some of Namuci’s guile whilst retaining his own ‘nobler’ purpose. Within the narrative of the tale of Sadāprarudita the act of deception becomes the trick. The contrast between these is that the deception is covert as the perpetrator has no intention of revealing the deception to the deceived, whereas the trick is a skilful act that is later revealed in order to lead the victim of the trickster to a level of deeper understanding.

Again there are parallels with the Vedic narratives. Just as Śakra is deceived into consuming harmful *sura* by Namuci and enters a death-like stupor, Śakra in the guise of the brahman tricks Sadāprarudita into cutting up his own body in a process that would ultimately result in his death. The analogue of the Aśvins or Sarasvatī, in the tale are the merchant’s daughter who calls out to Sadāprarudita, drawing his attention away from the brahman and hence awakens him from the deception. As with the Śakra-Namuci tale, the acts of the helpers do not constitute the resolution of the dilemma. This is only achieved by the victim himself after being brought back to his right senses. In the Vedic tale, the resolution is the decapitation of Namuci with ‘sea foam’ (the product of rains gathered in the ocean) by the invigorated Indra while Sadāprarudita reveals his faith in the goal of becoming a buddha (the product of gathering vast quantities of merits). At this point Śakra reveals his true identity and restores the body of Sadāprarudita. This event denotes a significant shift in the landscape of the tale. This is the critical point at which Sadāprarudita’s aspirations are first revealed to another human (the merchant’s daughter); previously these have been ostensibly private experiences known only to himself and the various *devas* and visionary beings that he encounters. Socially re-engaged, from this juncture in the tale Sadāprarudita is no longer described as experiencing great swings of emotion. As a result of this incident Sadāprarudita also secures the support of the aging parents of the merchant’s daughter and her entourage of five hundred women. The image portrayed is that the bodhisattva’s progress on the

path, even if motivated by compassion for others, can only be effectively pursued with the aid of those who are also the eventual beneficiaries.

Before moving onto the final Māra encounter in this tale it is also worth returning to the nature of the sacrifices discussed in this episode as the theme of blood re-emerges in the final encounter.

Although the *Dàoxíng* does not explicitly state the nature of the great-sacrifice (*dàcí* 大祠) that the brahman wishes to make, the prospect of the use of human sacrifice or anthropophagy is a valid backstory based upon both textual and archaeological evidence (Parpola 2012, p.160). The extant Sanskrit text has slightly different details in which ‘a youth’ is looking for suitable materials as his ‘father is due to offer sacrifice’ (Conze 1973, p.285). This lack of clarity is no failure on the part of the text to portray what constitutes the proper performance of Vedic sacrifice, but there are reasonable grounds to presume that the authors expected some familiarity with the topic from their audience. The actual reference in the Sanskrit is simply ‘*api tu khalu punaḥ piturbhe yajño yaṣṭavyaḥ*’. There is no mention of any ‘great sacrifice’ so, did the original text read ‘*mahā-yajña*’ and, if it did, what is the significance of the term and how would it have a bearing on the narrative in this tale?

The *Śatapatha-brāhmaṇa*, a text traditionally accepted as the most significant commentary on Vedic sacrifice, lists five *mahā-yajña* or ‘main offerings’: the *brahma-yajña*, *deva-yajña*, *pitṛ-yajña*, *manuṣya-yajña*, and *bhūta-yajña*. Of these perhaps two categories are relevant to this study, those of the *pitṛ* and *manuṣya yajnas* (sacrifice to the ancestors and human sacrifice.) As mentioned, the Sanskrit recension speaks of a ‘father due to offer sacrifice’, but perhaps the implication is that an offering is due to the father in the sense of his being a deceased ancestor (*pitṛ*). This would be supported by the Chinese rendering, as *cí* 祠 implies some form of ancestor worship. Hence the materials are required for the performance of some form of *pitṛ-yajña* or *śraddha*. Various sources speak differently on the topic of how sacrifices to the deceased are to be performed. Drawing upon arguments put forward by Keith (1920, p.62), Shastri, in his study *Origin and Development of the Rituals of Ancestor Worship in India* (1963, p.41), discusses how the later practice of offering the ritual sacrifice of cakes may have been a development of a more ancient practice of

human sacrifice. Developing upon the theme of the appropriateness of sacrificial offerings to deceased ancestors now reborn in different forms, Shastri (ibid. p.303) further highlights comments made in the *Padma* and *Matsa Purānas* that flesh should be offered to those ancestors believed to be reborn as *rākṣasas* or *dānavas*. Whether such offerings were ever made is of little relevance to the narrative of the tale of Sadāprarudita, it is the response engendered in the imagination of the listener that is most important. With this in mind the image of Sadāprarudita offering himself to be used as sacrificial victim has its most striking parallel with the second interpretation of *mahā-yajña* as the *puruṣa-medha* or *nara-medha* as described in the *Yajur Veda* (VS 30-31) in which human victims are offered to Prajāpati. According to Griffith (1899, p.284) the performance of the *puruṣa-medha* is stylistically similar to the greatest Vedic sacrifice, the *aśva-medha*, although it was improbable that the sacrificial victims of the *puruṣa-medha* were actually slain (Houben & Van Kooj 1999, p.121, n.31). The aim of the *puruṣa-medha* was to achieve reunion with Prajāpati, the Vedic deity presiding over procreation, and the protector of life. The narrateme of the human victim becoming something greater as the result of sacrifice is paralleled in the story of Sadāprarudita as he explains (472c10) that through sacrificing the flesh of his ordinary body the basis will be set for obtaining the body of a buddha replete with the thirty-two major and eighty minor signs (the Sanskrit recension retains this statement although it names these signs as the *mahā-puruṣa-lakṣaṇa*, a term not paralleled in the Chinese text). As with the description of the *puruṣa-medha* in which sacrificial victims of all castes are said to be brought together and offered to Prajāpati, there is the underpinning theme that what has been fragmented can somehow be reformed into something much greater. In the *Ṛgveda* (10.9), the *Puruṣa-Sūkta* describes the process by which the gods create the universe by dismembering the *puruṣa*, the ‘cosmic giant’ or ‘primeval man’ as Doniger O’Flaherty (1981, p.29) describes it. This is an act from which all the universe and mankind are created. As a mythic persona, the *puruṣa* is vitally important. MacDonell (1897, p.13) notes that in the *Atharva Veda* and *Māṇḍūkya Upaniṣad*, the *puruṣa* mytheme becomes identified with the universe, with Brahma in the *Chāndogya Upaniṣad* and Prajāpati in the *Śatapadtha Brāhmaṇa*.

This imagery of dismembering and reformation in the presence of the divine can also be found in the elaborated narratives surrounding the life of the Buddha as

found in the *Lalitavistara-sūtra* (Bays 1983a, 1983b). The relevant points of the tale can be summarized as follows.

The bodhisattva Siddhārtha, socially disengaged and suffering bitterly through the practice of flesh-wasting austerities, sits beneath the tree at Uruvela. His plight is seen by the daughter of Sujātā as she makes a fertility food offering to the *yakṣa* resident in the tree (Thomas 1975, p.70). At first she believes that she is seeing the *yakṣa* but Siddhārtha assures her that he is only a man. She urges him to eat and, only after the bodhisattva accepts the offering and eats it, does he have the strength to continue.

In the *Lalitavistara-sūtra* account, the well known episode of the Bodhisattva's declaration of his resolve to reach the goal of buddhahood is found at the end of chapter 19. Bays' translation (ibid. p.439) reads:

Here on this seat my body may shrivel up,
my skin, my bones, my flesh may dissolve,
but my body will not move from this very seat
until I have obtained Enlightenment,
so difficult to obtain in the course of many kalpas.

More relevant to the tale of Sadāprarudita, however, is a comment made somewhat earlier in the same chapter of the *Lalitavistara* by the divine observers of Siddhārtha's efforts. Here Brahma Vasavartin (ibid. p.421), in a eulogy upon the bodhisattvas' devotion, concludes:

he has given up his hands and feet,
his head and eyes, his whole body;
such is the one making his way toward Bodhimanda.

From comparisons such as this, it can be seen that the narrative of sacrificial, physical dismemberment is a common theme in the broader context of Indian mythology, one which may have its foundation in some earlier physical practices as identified in the Vedas, but which later becomes purely mythic in later texts.

3.6.2) Māra the Spoiler

The final approach by Māra comes in chapter 29. At this stage in the tale Sadāprarudita's fortunes are much more favourable. He has overcome his fears and anxieties, entered the mainstream, gained the support of women (an external sign of accumulation), has met with his *kalyāṇa-mitra*, resides within a just city in the living presence of a *de facto* buddha and is surrounded by other bodhisattvas. In terms of the teaching he first sought, Sadāprarudita has already received instruction on *prajñā-pāramitā*, experienced many forms of *samādhi* and, as a result, become both emotionally and socially stable. This is a time when Sadāprarudita is giving service and accumulating merit as his previous fears and uncertainties become a solid and irreversible conviction. In effect, without being aware of it, Sadāprarudita has become an *avaivartika-bodhisattva*. This progression from first finding his *kalyāṇa-mitra* through to becoming a *avaivartika* happens against a backdrop in which Dharmodgata, Sadāprarudita's *kalyāṇa-mitra*, is engaged in a seven year retreat. A week prior to Dharmodgata's exit from retreat, a deva manifests before Sadāprarudita and his followers, announcing Dharmodgata's return. This marks the development of a change in the tale as Sadāprarudita is about to receive the most significant teaching along with an assurance of his future awakening (*vyākaraṇa*).

As a *de facto* buddha, Dharmodgata is a sacred being and, in keeping with both Vedic and non-Aryan Indian thought, the environs of such a person is itself a sacred space (Smith 1996). Consequently, prior to Dharmodgata's arrival, the site where he will teach has to be made clean. Not simply physically cleansed, but ritually purified as pollution of the site may have a negative effect on the sacred process of teaching and listening.

A profound theme within Indian religious culture (Muesse 2011, p.19), the notion of ritual purity now begins to establish its significance at this stage in the story of Sadāprarudita. Once the teaching hall and Dharmodgata's throne have been prepared Māra comes to spoil it. The form that Māra takes is not explicitly stated but the text (474b26) offers some indication, it reads:

是時弊魔悉壞諸菩薩所坐座，皆令曲戾、雨沙礫、石、荊棘、枯骨。

Then, the wicked Māra ruined the bodhisattva throne by making a mess of it, spoiling by raining down sand, pebbles, stones, thorns, brambles and dried-up bone.

By the act of raining Māra is portrayed as an atmospheric deity, a trait inherited from the Namuci mytheme. But, unlike Māra whose rains are dirty and polluting, Namuci's work upon the rains is to prevent them falling. Other ideas consistent with the role of water in this context is that water, as the means of bathing, is the central feature of ritual purification, and the falling of rain becomes the dharma-rain (*fǎyǔ* 法雨, *dharma-megha*), a metaphor in Mahayana Buddhist literature for the teaching of the buddhas. When Sadāprarudita and the five hundred women see the devastation they begin to make good the throne and need to wash the remaining dust away. But, however hard they try, they cannot find any water because Māra prevents them from finding any. Again the text is open to two possible interpretations. Either Māra influences the confused minds of Sadāprarudita and the women so that they cannot see water or, Māra as an atmospheric deity is again withholding the water (i.e. water is replaced with dust, as soma is replaced with *sura*). A cursory reading of the text would suggest the first option but a closer examination suggests the second, given the advanced stage of Sadāprarudita, one in which he has, by implication of his standing on the path, become aware of the approaches of Māra in his own mind. What remains then is the interpretation that the lack of water is through the same 'demonic' and defiling presence of cursory reading. In order to remove the 'dust', the text tells the reader that Sadāprarudita and the women slash their bodies with knives and sprinkle their blood upon the ground. There is no mention of any further sweeping. So was it physical dust or something more ethereal? The shedding of blood, to purify the site is not so much to wash away dust, but to remove or neutralize the negative working against the sacred act about to occur. The blood is not used as a washing agent as it is simply sprinkled upon the ground (474c07). Rather than having purificatory effects, from the Vedic standpoint blood is the opposite, it is impure (Keith 1925, p.273). In a discussion of the significance of blood with Vedic sacrifice Vesci (1992, p.116-17) establishes that Vedic sacrifice, unlike that found in other cultures, did not require the use of blood in the ritual proper, the only exception being the horse sacrifice. Blood, Vesci says, 'far from representing the vivifying part of the sacrificial offering

and being offered to the Gods as something which belongs to them by right, is thrown at the demons as a weapon of death and destruction'. The justification for this lies in the association of blood thirst with the vampiric *rākṣasas*, of whom the most significant in the Vedic pantheon is Rudra, a deity whose close associate with Māra was described earlier in this thesis. Moreover, there is no mention of any buddhas being aware of these actions so there are no signs in the narrative of this being an act of giving in the sense of the *dāna-pāramitā*. As with Brahma Vasavartin in the *Lalitavistara-sūtra*, Śakra witnesses this offering and acknowledges the motivation of the bloodshedders. This is neither an offering to the buddhas nor an act of simple cleaning, but a powerful means of restoring the ritual purity of the teaching hall by effectively ridding the throne and its environs of any malignant forces.

Following the blood-letting, Śakra then reappears to Sadāprarudita and is willing to grant a wish. Sadāprarudita does not say what this is, but states that Śakra already knows what he wants to find. The act of purification, of banishing all malevolent forces, results in the restoration of the injuries caused in the sacrifice along with a vast divine transformation of the ordinary world into a pure one. The description of the environment created by Śakra parallels those found in other later Mahayana sutras such as the *Sukhāvatī-vyūha-sūtra* (Gomez 1996, p.179). The ground becomes lapis lazuli covered with gold sands. There are four pools, one at each side of the throne and each with jewelled railings. The throne itself is surrounded with a moat of jewels and two of the sides are lined with a hundred or so types of jewel trees. Finally, in complete contrast to the defiling rain of stones and bone ash, a rain falls of divine flowers and clothing.

Whilst such personal sacrifices are made, these do not gain the attention of the Buddhas or bodhisattvas. Śakra effectively transforms Sadāprarudita's world into a better place, but only in response to him going beyond what amounts to his personal limitations. At the outset of his journey he effectively sought release for himself, whereas here he no longer seeks to find release but to make his world a better place.

Within the pure-realm metanarrative, Dharmodgata as a *bodhisattva-mahāsattva* has yet to accumulate sufficient merit to produce a world from his own *samādhi* like

Amitābha and Akṣobhya for others to enter into. The portrayal here is something much more humane. Within the tale Dharmodgata inspires others to transform their own world. Structurally, he is no myth but a part of the commonplace, or phenomenal world.

These sacrifices are not offerings to Dharmodgata, although they can be seen as signifying the depth of personal resolution. Within the narrative Dharmodgata is portrayed as being unaware of them and certainly grants no wishes other than speaking of the dharma. He is not given anything personally, and doesn't ask for anything. The divine clothes draped over his throne and the flowers sprinkled over him are decorative and celebratory. He is the fountain head of the teaching, or the hub of the turning wheel.

As a mythic narrative device, this raining down of dust and bone stands in binary opposition to the sprinkling of heavenly flowers by the *devas*. Both occur in reaction to the actual or impending expression of dharma, both are brought by *devas* able to see the possible outcomes of the receipt of that dharma yet who have diametrically opposite reactions to it.

These comparisons are not conclusive but are indicative of what forms of narrative may have already existed in the common imagination of the Buddhist sangha based upon non-Buddhist textual sources. This is not to imply that narratives have been borrowed from other sources or that the tales encapsulated in them are borrowed from other traditions or act as a polemic against them. The text neither condones nor rejects sacrifice. *Sadāprarudita* is not rebuked for engaging in human sacrifice nor the idea of blood sacrifice reviled in any way. Those who observe the behaviours regard it as an act of sincere piety and faith however brutal it may appear to be.

3.7) The Inclusion of Māra in Other Contexts

As the discourse of the *Dàoxíng* frames the difficulties of the pursuit of the bodhisattva path in terms of the external interference of Māra, so the question inevitably arises how can success on the path be expressed in terms of the reversal of entrapment and temptation? In chapter 3 (434a19), a pithy statement is found which offers a solution. Here the Buddha tells Śāriputra that Māra and his hordes

cannot get a grasp upon the minds of bodhisattvas able to keep the *prajñā-pāramitā*. At this point in the sutra, the reference is to *prajñā-pāramitā* as an unassailable state of mind, rather than the physical text. The thread of this topic re-appears in chapter 4 (438b21) but now Subhūti speaks to Maitreya Bodhisattva. He explains how the buddhas are free from the entrapments created by Māra because they have no yearning, and do not engage in those activities which cause mental contaminants to arise. He adds that this is the basis of bringing samsara to an end and gaining entry into *parinirvāṇa*. In a statement which connects the apparently distinctive separate doctrines of *prajñā-pāramitā* and the ‘pure-lands’ (*jìngtǔ* 淨土; *kṣetra-parisuddhi*), Subhūti concludes that this state of mind is also the means by which buddhas create their *kṣetras*.

In addition to the various temptations, the tale of Sadāprarudita has two vital references to Māra. The first of these relates to what can be determined as Sadāprarudita’s response to the teaching given to him by Dharmodgata that mark his entrance into the path of the *avaivartika*. The second is Dharmodgata’s explanation of the realization that marks entrance into the buddha path. The first of these (473c24) is a cathartic experience which comes from Sadāprarudita coming to understand that the path he is pursuing ‘comes from nowhere and goes to nowhere’ (*běnwúsuǒ cóngláiqù, yì wúsuǒzhì* 本無所從來去, 亦無所至). In other words, his attempts to become a buddha in order to escape the world in which he lives are delusions. In a rich description of thoughts and imaginings the text portrays a new narrative picture emerging in Sadāprarudita’s mind of the nature of his world and his engagement within it. At first there is the description of an experience of expansion (473c25) that is ‘unreckonable, unthinkable, unfathomable’ (*bùkějì, bùkěniàn, bùkěliàng* 不可計, 不可念, 不可量). The power of this threshold experience is explicitly described in the text which portrays the image of Sadāprarudita sitting, engaged in *samādhi* passing through ‘sixty thousand gates’. The picture depicted is radically different from the idea of absorption in *dhyāna*. Rather than being a mental concentration upon a single object, this is a dynamic process in which changes in ideas, imaginings and emotions are involved. As this completes his entrance into the path of the *avaivartika*, the fundamental fear of samsara that initially motivated Sadāprarudita has now left him. At first the text states that he obtains the ‘*samādhi* without any place’ (*wúchùsuǒ sānmèi* 無處所三

昧) and in it he loses his sense of placement with a world experienced as sorrowful. He no longer feels even the slightest fear or doubt (*wúkǒngjù yīmáo bùqǐ sānmèi* 無恐懼衣毛不起三昧). Emptied of such contaminants, the emotional mix that the wicked Māra of the *Dàoxíng* thrives upon, his mind no longer has any content for Māra to grab hold of and manipulate as he sojourns in a *samādhi* free from any fear of Māra's temptations (*tuō zhūmó zhōng bùkǒngjù sānmèi* 脫諸魔中不恐懼三昧). The remaining list describes how Sadāprarudita, his mind now effectively free from Māra's direct influence, is able to see and experience his world in an awakened manner. The *samādhis* effectively empower him to act like a wheel turning bodhisattva (474a14) rather than a simple follower. The gradual approach towards complete awakening is mentioned as his *samādhi* is likened (474a17) to a bodhisattva sitting beneath the tree when all the nets set out by outsiders have been ruined. This theme is later returned to in chapter 29 where Dharmodgata, in the course of teaching to Sadāprarudita, explains how coming to recognize the illusory nature of the pursuit and the idea of finding some ultimate truth is the result of sitting and subduing Māra beneath the tree (476c04).

The final reference to Māra in the *Dàoxíng* is found in the closing chapter of the sutra (478a08-478a13) in which the buddha entrusts Ānanda with the entire transmission. In this powerful address the Buddha again draws upon the core themes of death, entrapment, Māra temptation, lack of vision, the release and site of awakening, and the guidance of others. The text reads:

阿難！我手付汝。汝當持授與菩薩·摩訶薩。持是，阿難！菩薩所作功德，勤苦、死生牢獄悉破壞。諸無知者為繫著，悉得救解。諸魔官屬無不降伏。諸所欲法悉除去。正上佛坐，作阿耨多羅三耶三菩，以成佛道。諸人民無目者、愚癡者悉當開解。

Ānanda, as my hand gives it over to you, you must keep it and share it with *bodhisattva-mahāsattvas*. Take this, Ānanda, so that bodhisattvas can produce merits in the struggle to break down the prison of birth and death; that all those who do not know can take hold of it, can find rescue and release from Māra's hordes without any remainder, got rid of due to seeking all these *dharma*s, to rightly step up to the seat of awakening and

produce *anuttara-samyak-sambodhi*, and so complete the *buddha* path. All those people that have “no-eye”, the beguiled, will be set free.

3.8) Conclusions

Examination of the dialogue and nested tales found within the *Dàoxíng Bōrě Jīng* established the importance of the Māra personae in defining the progress of the aspiring bodhisattva. It demonstrated that within the text Māra does not depict death, but the experience of hindrances and adversities on the path. The range of Māra works included attempts to influence the thoughts of bodhisattvas, manipulation of the environment and direct manifestation. The fivefold classification of Māra referred to in chapter 2 of this thesis includes the notion of the *kleśa-māra*, yet the doubts and uncertainties entering the thoughts of the bodhisattva are presented as occurring in reaction to some external stimulus. As a number of instances suggested that Māra acts through others to subvert the progress of the bodhisattva, it cannot be assumed that the authors of the text intended Māra to be understood as an allegory. The message conveyed is that the inability of the bodhisattva to progress on the path is not always due to the fruition of the aspirant’s bad karma alone. To this end, the text urges the recognition of such hindrances as being external rather than internal, perhaps avoiding the possibility of self-doubt. Consequently, of the five categories of Māra listed previously, only that of *Deva-putra-māra* is applicable. This working through others ought to be classed as an additional category, Māra by proxy. As a narrateme, this category should be considered distinct to that of the Māra-agent. The basis for this is that the proxy is unwittingly acting as the vehicle for Māra whereas the agent knowingly acts with full understanding of Māra’s intent. Within the contexts presented in the *Dàoxíng* Māra-proxies may even consider themselves to be an ‘enemy’ of Māra. Like the agent, the unsuspecting proxy does not appear to be beleaguered by Māra, only those with whom they come into contact. It could be argued that these scenarios are examples of *kleśa-māra* or *abhisamkāra-māra*. These categories however, are not applicable. Māra is consistently referred to as a person, and not an allegory. Furthermore, exploring the idea of Māra as *kleśa* or *abhisamkāra* would require the introspective self-labelling that the entire text is attempting to avoid. Examination of the text shows that, even under the influence

of Māra, at no time is the victim led to commit an act that is outside the actions permitted to members of the community.

4 Overcoming Māra: the *Upāya-kauśalya* of the *Kalyāṇa-mitra*

4.1) Going Beyond

The idea that the bodhisattva must go beyond the achievements of the followers of the *śrāvaka* and *pratyekabuddha* paths is a dominant theme in the *Dàoxíng*. The goal pursued by the *bodhisattva-mahāsattva* is portrayed as higher than that of all others, the realizations obtained more profound and the achievements more wondrous. The bodhisattva is urged not to follow the practices that would lead him to becoming an arhat but to pursue the *pāramitās*. Yet, there are even caveats in the pursuit of these. The *Dàoxíng* speaks of the importance of *prajñā-pāramitā* in taking the aspiring bodhisattva on towards the buddha path, but this insight alone is insufficient. In order to progress to the end of that path (i.e. the realization of *anuttarā-samyak-saṃbodhi*) the *bodhisattva-mahāsattva* requires ‘something extra’, the *upāya-kauśalya* (ùhéhúshèluó 漚和拘舍羅) conferred upon him by his *kalyāṇa-mitra*. This is not stated to be any particular category of practice, the *Dàoxíng* contains no list of things to do and would appear to deliberately leave the concept somewhat open and diffuse. The emphasis is upon the *bodhisattva-mahāsattva* finding something for himself in association with the *kalyāṇa-mitra* that works much like a catalyst upon his mind in order to bring about the realization of the ultimate goal. The *upāya-kauśalya* is described as the ‘great dharma’ or ‘great method’ (*dàfǎ* 大法, *udārôdāra-dharma*) and is closely associated with the pursuit of *prajñā-pāramitā*, as ‘newly training’ bodhisattvas ‘do not possess it’ (448c12, 448c14). This notion is most graphically portrayed in chapter 28 (470c28) where Sadāprarudita is first instructed to seek out this ‘Great Dharma’ but is later told (472a12) that it is Dharmodgata whom he must find. Added to this, he is cautioned against succumbing to Māra’s temptations as Dharmodgata’s *upāya-kauśalya* will be difficult to understand.

In his survey of the various Chinese recensions of the *Aṣṭasāhasrikā-prajñā-pāramitā-sūtra*, Lancaster (1968, p.36) identified *upāya-kauśalya* as one of the key

Mahayana topics by which to identify and demonstrate the process of textual expansion in the wake of changing doctrinal values. Principally based upon the statistical frequency of words rather than a critical examination of the narratives which contain such references, Lancaster suggests that *upāya-kausālya* plays a lesser role in the *Dàoxíng* when compared with the later translations. Elsewhere (ibid. p.42) he supports the comments given by Hikata (1958) that in T 224, T 225, and T226, ‘the idea is mainly the *upāya* of a teacher, and it is only in the later text that it has been expanded into a wider Mahayana concept of great importance in salvation’. A more general study of the topic of *upāya-kausālya* in the Mahayana sutras is provided in Pye (1978) who compares the portrayal of *upāya-kausālya* in the *Saddharma-puṇḍarīka-sūtra*, *Vimalakīrti-nirdeśa-sūtra* and a range of texts which are described as ‘the prajñāpāramitā literature’. Pye’s study also explores the occurrence of the term in pre-Mahayana Buddhism and modern Japanese thought. Finally, an overview of skilful means in the *Śūraṅgama-samādhi-sūtra* forms part of his appendices. In attempting to provide an overview of the discussion of *upāya-kausālya* in the narratives of these texts, emphasis is placed upon the evolved idea of acting for the salvation and redemption of others. The narratives given in the *Saddharma-puṇḍarīka-sūtra* are taken as the starting point rather than as an expansion of the portrayal of the salvific roles of *bodhisattva-mahāsattvas* in their progress on the path towards complete buddhahood. Pye’s discussion of the role of *upāya* in the *Aṣṭasāhasrikā-prajñā-pāramitā-sūtra* is largely restricted to considering Conze’s English translation of the Sanskrit text, and not the *Dàoxíng*, the earliest and arguably the least structurally modified text. After contrasting the narratives of the *Saddharma-puṇḍarīka* and *Aṣṭasāhasrikā-prajñā-pāramitā sūtras*, Pye notes (p.107) that skilful means is ‘not just a synonym for a compassionate attitude towards the living. It refers rather to ability, or adeptness, in operating contradictory lines of thought on the basis of a unified intention’. On the application of the notion specifically within the *Aṣṭasāhasrikā-prajñā-pāramitā-sūtra*, he further comments (p.109) that *upāya-kausālya* serves to avoid the mistake of becoming ‘stuck in a perpetual review of the various characteristics of experience, even including the difficult and necessary ones such as voidness’. Much of Pye’s discussion on the ‘prajñāpāramitā literature’ deals with a range of texts en masse with a bias towards examining the philological developments between those works rather than analyzing the functional aspects of specific structural elements. The study offers only a handful of

illustrative examples and makes only a passing mention of Lancaster's earlier work. Treating the 'prajñāpāramitā literature' in a singular way and not as a serialized set of texts appearing over a period of several centuries inevitably results in the failure to identify how the relative importance of the themes found in the earliest texts becomes eroded by doctrinal change and the accumulated effects of periodic redaction. This is most evident in Pye's overlooking of the relationship between *upāya-kausālya* and the conquest over Māra. The omission of this key mytheme is surprising given the reliance upon the role of mythic narrative in the Mahayana sutras examined. The flavour of Pye's approach is encapsulated in two comments, both found on page 129. Firstly, he writes that Māra was 'invented by Buddhists on the basis of previous mythological antecedents' and that Māra is not essential to Buddhist doctrine 'as it is possible to state the four noble truths without reference to him'. Although doctrinal texts in the sense of theoretical abstractions are vitally important in the exploration of Buddhist thought, from the viewpoint of the sutras and *vinaya* being the most significant primary sources within the canonical literature, doctrines are expressed through narrative even if these are the most basic of stories or verses describing the simplest of events. Furthermore, the inclusion of the analogy as a means of argumentation in the form of *thesis*, *justification* and *exemplification* (Anacker 2005, p.32) is a recognized feature of Buddhist logic and formalized by Vasubandhu in his *Vāda-vidhi*. Whilst, as Pye argues, it may be possible to dogmatize Buddhist teaching into a set of abstracts, the reasoning and insights contained in such dogmas developed in an environment infused with mythic narrative and metaphoric language. The use of the sutra, which is essentially story-telling, embraces the potential to speak directly to an audience of mixed propensities, communicating through both the linguistic and visual (imaginative) approaches to reasoning.

4.2) The Great Dharma is the Great Method

As already mentioned, the *Dàoxíng* describes the 'Great Dharma' as being *upāya-kausālya* and the following synoptic table shows how the idea of the bodhisattva *upāya-kausālya* is established across twelve chapters of the work. The significance of this topic within the text is exemplified in chapter 4 in which the bulk of the narrative is focused upon the valorization of the *upāya-kausālya* through the giving

of lavish offerings. The supreme boon of the *bodhisattva-mahāsattva* is praised, recognized as important and associated with *prajñā-pāramitā* but is never conclusively defined although the various references show a progressive build up towards the full example given in the tale of Sadāprarudita. As will be demonstrated, *upāya-kausālya* is associated with *prajñā-pāramitā* but is never explicitly conceptualized in the sense of an enumerated list. An extension to the mythos of the path, the bodhisattva's possession of an *upāya-kausālya* is clearly connected to the defeat of Māra.

	Chap.	Line Ref.	Description
UK1	3	433c07	<i>Bodhisattva-mahāsattvas</i> become de facto buddhas because they possess an <i>upāya-kausālya</i> .
UK2	4	439a01	Training with any sense of attachment will result in a bodhisattva losing the <i>upāya-kausālya</i> .
UK3	4	439b22	Overall gist. The merits obtained by any level of
UK4		439b28	offerings made by a bodhisattva cannot match the
UK5		439c04	merits produced by a bodhisattva's 'delighting' in the
UK6		439c09	achievements of others. Even the merits of all the
UK7		439c14	<i>śrāvakas</i> combined together are no match for this.
UK8		439c20	
UK9	9	447c16	The Buddha says that Māra will act to cause a <i>bodhisattva-mahāsattva</i> to no longer want to find the <i>upāya-kausālya</i> or ask after the <i>prajñā-pāramitā</i> .
UK10	9	447c18	The Buddha affirms that he speaks of the <i>bodhisattva-mahāsattva</i> as someone with the desire to train in the <i>upāya-kausālya</i> and the pursuit of <i>prajñā-pāramitā</i> .
UK11	9	447c20	Those who turn away from the <i>prajñā-pāramitā</i> will search for an <i>upāya-kausālya</i> in the <i>śrāvaka</i> path.
UK12	9	452a19 452a28	The Buddha and Subhūti state that for a bodhisattva to obtain <i>anuttara-samyak-sambodhi</i> requires more than joy, faith and vigour; a bodhisattva needs to find the deep <i>prajñā-pāramitā</i> and train with an appropriate <i>upāya-kausālya</i> .

	Chap.	Line Ref.	Description
UK13	14	453c05	Like a great wingless bird that can never fly, practising the lower <i>pāramitās</i> and giving service to the buddhas, for however long, will still result in a bodhisattva entering the arhat path if the <i>prajñā-pāramitā upāya-kaśālya</i> has not been found.
UK14	14	453c16	If the bodhisattva has not found the <i>prajñā-pāramitā</i> and is not training in an <i>upāya-kaśālya</i> , then insights into emptiness and non-attachment lead him towards entrance into the path of the arhat from which there is no return.
UK15	14	453c18	Bodhisattvas who have not found the <i>prajñā-pāramitā upāya-kaśālya</i> are midway, and attached to the ideas of the goal, the path and its fruits.
UK16	14	453c25	The <i>prajñā-pāramitā upāya-kaśālya</i> is not ‘something’ that can be found.
UK17	14	453c26	Dwelling in thoughts causes the bodhisattva to abandon the <i>prajñā-pāramitā upāya-kaśālya</i> .
UK18	14	453c29	The Buddha urges those listening to train in the right way, using an appropriate <i>upāya-kaśālya</i> .
UK19	16	457a02	Those bodhisattvas who have a right grasp on the method use names, but do not see the increase or decrease of the lower five <i>pāramitās</i> .
UK20	16	457a07	As above, but with regard to <i>prajñā-pāramitā</i>
UK21	16	457b13	The bodhisattva <i>upāya-kaśālya</i> is not the ‘burning-away’ of thoughts.
UK22	17	458c19	The <i>upāya-kaśālya</i> is to be upon the grounds of the path but not to see it.
UK23	17	458c26	The <i>upāya-kaśālya</i> is not ‘splitting-apart’ or dualistic discrimination.
UK24	17	458c27	A bodhisattva in possession of the <i>upāya-kaśālya</i> does not see himself as being on any path any more.
UK25	17	458c28	Thinking of <i>sarva-sattvas</i> indicates that the <i>upāya-kaśālya</i> has been found.

	Chap.	Line Ref.	Description
UK26	17	459a10	The bodhisattva realizes that to find the <i>upāya-kaśālya</i> , is to take up space, to take up having no thoughts, to take up not having any wish for <i>samādhi</i> ; it is to be upon the path going towards the gates of nirvana but not to see it.
UK27	17	459a15	Possessing the <i>upāya-kaśālya</i> is not seeing personal desires as the most important thing.
UK28	18	460a29	Raising oneself high and lowering others results in losing <i>sarvajñā</i> and <i>upāya-kaśālya</i> .
UK29	18	460c16	Contrary thoughts and self-adulation results in losing the <i>upāya-kaśālya</i> .
UK30	18	460c23	Belittling others results in losing the <i>upāya-kaśālya</i> and <i>prajñā-pāramitā</i> .
UK31	18	461b09	Living alone in isolation brings about conceit, opinionatedness and divisive talk. This is not having <i>upāya-kaśālya</i> , nor is living in isolation complete knowledge.
UK32	20	463c01 463c04	A <i>bodhisattva-mahāsattva</i> pursuing <i>prajñā-pāramitā</i> passes beyond the achievements of any deva, asura, human, those on all stages of the <i>śrāvaka</i> and <i>pratyekabuddha</i> paths, and those bodhisattvas who have not found the <i>prajñā-pāramitā</i> and <i>upāya-kaśālya</i> .
UK33	22	465a07 465a08 465a09	A <i>bodhisattva-mahāsattva</i> with the right <i>upāya-kaśālya</i> will not wish for birth in the <i>naivasamjñā</i> heavens (níwéixiāntiān 尼惟先天). The right <i>upāya-kaśālya</i> results in ending those <i>dhyānas</i> that lead to becoming a long-life deva (mièshén rù chán 滅神入禪)
UK34	25	468c12	The Buddha tells Ānanda that he is entrusted with this sutra on the <i>mahā-upāya-kaśālya</i> of <i>prajñā-pāramitā</i> .
UK35	26	469c08	Thinking of the pursuit is the <i>mahā-upāya-kaśālya</i> .

	Chap.	Line Ref.	Description
UK36	26	469c25	The Buddha outlines that a bodhisattva pursuing <i>prajñā-pāramitā</i> practises the lower five <i>pāramitās</i> , whereas a <i>bodhisattva-mahāsattva</i> pursues <i>prajñā-pāramitā</i> and completes the pursuit of the <i>upāya-kaśālyā pāramitā</i> (òuhéjūshèluó bōluómì 漚漚和拘舍羅波羅蜜).
UK37	26	469c27	When a bodhisattva in pursuit of <i>prajñā-pāramitā</i> is in possession of an <i>upāya-kaśālyā</i> , then Māra and his agents (<i>shǐ shǐ</i> 使使) will be driven away.
UK38	28	472a12	The Golden Buddha tells Sadāprarudita that when he finds Dharmodgata Bodhisattva, he should not find any shortcomings in the <i>kalyāṇa-mitra</i> as he will not yet understand his <i>upāya-kaśālyā</i> . Sadāprarudita is also warned that he must awaken to Māra's work and not heed any of Māra's instructions.

Table 13: References to the *upāya-kaśālyā*.

Chapter 12 presents a number of analogies which are intended to communicate the importance of the bodhisattva's possession of an *upāya-kaśālyā*. Three scenarios are envisaged, each associated with someone striving to achieve a goal but failing due to the want of following those processes which the text would view as the 'right way'. Even if there is the right motivation and satisfaction with the methods adopted, this is not always enough. The images in these narratives are powerful and highly critical of the path as an effective means. The methods of those pursuing without any *upāya* are compared to a leaky ship or an unfired pot (*pípíng* 坏瓶) and so are considered unfit for the purposes of the bodhisattva. Each of the analogies expresses the outcomes of either possessing or lacking a suitable *upāya*. The choice to apply the acumen to find an *upāya* is portrayed as being the choice of the pursuer but, as alluded to in the final analogy, assistance must ultimately be found in the hands of others. The gist of these analogies can be summarized as follows.

	Line Ref.	Synopsis
AN1	451c07	A ship on the ocean will take on water, break up and sink but the strong will cling to the wreckage and not drown.
AN2	451c17	Someone cannot use an unfired pot to fetch water.
AN3	451c22	Whereas, someone using a fired pot can fetch water.
AN4	451c29	An unseaworthy ship in rough seas will take on water and sink losing its cargo of precious jewels.
AN5	452a06	Whereas, a shrewd man will repair his ship before setting to sea and so complete his voyage without losing any cargo.
AN6	452a14	An infirm 120 year old man, cannot move due to weakness and illness.
AN7	452a22	Whereas, if the above old and infirm man recovers, then with the help of others can walk and so he does not need to fear and give up on life.

Table 14: Analogies expressing the value of an *upāya-kauśalya*.

In the first analogy [AN1] of the sinking ship, the vessel itself is an allegory for the Buddha's teaching as a ship is a *yāna*. The great ocean is *samsara* and the taking on of water, or the leaks which cause it to sink, are the *āśravas*, which are metaphors for the forms of mental biases which effect the ruination of the vessel (de Silva 1979, p.75). The ability of the strong to grasp onto the flotsam of the wreckage which saves them from drowning, corresponds to the *upāya-kauśalya*. This analogy is extended to the cargo [AN4] where it is said that the precious jewel of Buddhahood becomes lost when the ship sinks. The final analogy [AN5] in this set questions the suitability of the ship as a *yāna*. Here the ship's master is said to fix any faults with his vessel prior to setting sail. This act of identifying the faults and restoring the suitability of the vehicle for the journey, corresponds to the application of *upāya-kauśalya*. The theme of water is carried into two further matched analogies, AN2 and AN3. But now, rather than a vessel as a ship taking on water, the vessel becomes a pot from which water becomes lost. As the pot is something that can be carried or taken up (*chí* 持, also implies memorization), this is a possible allegory for the teaching of sutras. Wrong transmission, as the *Dàoxíng* repeatedly states, is something that the bodhisattva should avoid and so the unfired pot losing its valued content conveys the image that the vessel is not delivering all that it should. The

firing of the pot then, becomes an allegory for the *upāya-kausālya* as when the pot is finished it can carry its full charge of water.

The final pair of analogies [AN6, AN7] relate to an elderly man who is frail with illness and losing interest in life. However, when his health returns the old man regains his verve but, incapacitated by his age, must rely upon the assistance of others to stand and walk. Here the help of others is the possession of an *upāya-kausālya*. The message conveyed by these analogies is fully consistent with the comments made in the dialogue of the text. That is, in order for the bodhisattva to progress on the path beyond the grounds of the arhat and *pratyekabuddha*, further assistance is needed from others who possess the means of addressing the temptation to drift towards these lesser paths. The text is not stating that such paths are not noble, they lead their followers towards the ‘gates of nirvana’ (*níhuánmén* 泥洹門, 459a01) and out of samsara, but not to the ‘gates’ that open onto the buddha path (*fómén* 佛門, 452a14).

Chapter 14 (453c08) offers the most spectacular and developed analogy in which the erroneous efforts of bodhisattvas are compared to a great wingless bird of some eighty thousand Li in length that wishes to fly down to Jambudvīpa from the heavens above. As soon as it hurls itself into space it falls towards the ground and, because it cannot fly, causes itself both pain and death. The Buddha likens the bird to bodhisattvas who have practised the accumulation of great merits but still lack the means of realizing their goal. Like the bird which lacks two wings, such bodhisattva will fail to cross over and enter the buddha path because they have not found *prajñā-pāramitā* and its *upāya-kausālya*.

In drawing some form of conclusion from these readings the following generalized statement can be made. The discourse of the *Dàoxíng* depicts the path taken by the bodhisattva as incomplete if only the first five *pāramitās* are pursued in a manner which supports the idea of personal benefit. If the bodhisattva is still motivated by personal gain, then Māra will approach and tempt him away from progressing any further. There is no implication that those successfully tempted by Māra give up their established practices, but the outcome of their seeking specific emotional or intellectual goals results in sinking into the paths of the arhat and *pratyekabuddha*. Only the agency of the *kalyāṇa-mitra* applying a different approach

will enable the progress of the bodhisattva to the level of a *mahāsattva*. Within the narrative sections of the *Dàoxíng* the *kalyāṇa-mitra*, due to the possession of the *upāya-kausālya*, begins to acquire a mythic status, standing in opposition to the aims of Māra [UK37]. The aspiring bodhisattva is prone to attachment and may seek those torporific states of meditation which are much like the torpors of Indra under the influence of Namuci's *sura*. Unlike Śākyamuni, who is an *anuttara-samyak-saṃbuddha*, or a self-awakening Buddha, the generalized bodhisattva as buddha-to-be that forms the subject of the *Dàoxíng* has far to go and still needs the help of others. In the Indra-Namuci myth, the Aśvins brought Indra the restorative soma and this, when paradigmatically shifted, is the *upāya-kausālya* of the *kalyāṇa-mitra*.

On the basis of this, the syntagmatic-paradigmatic matrix previously given in chapter 3 can be modified to accommodate the rising importance of the *upāya-kausālya* and *kalyāṇa-mitra*. Apart from the presence of the Māra persona, all areas of the trickster-hero syntagm undergo paradigmatic changes. Referral to the discussion in the *Dàoxíng* to the contrasting roles of the *kalyāṇa-mitra* and *pāpa-mitra* accounts for this shift. What can be identified as operating is a confluence of narratives. In other words, the importance of avoiding bad companions on the path and the bodhisattva's defeat of Māra. Evidence for this convergence is found in chapter 1 (427b01-427b07) of the *Dàoxíng* in a passage relating to the description of the bad-teacher (èshī 惡師) who is 'said to be doing Māra's work because Māra's aim is to ruin the bodhisattva' (*shuō móshì móyīnxíng huàbài pú* 說魔事魔因行壞敗菩薩). This convergence is exemplified in the figures below.

Whilst the setting of the sutra is portrayed as taking place within the lifetime of the Buddha, the narrative of the tale of Sadāprarudita places the time frame of the *kalyāṇa-mitra* as post *parinirvāṇa*. Clearly then, the first shift is the helper paradigm in which there is a return from the Buddha as awakened self-help to a mixed form of the 'awakened help-of-another'.

The close association between the *hero* and *helper* paradigms sees the re-introduction of a helper balancing the relative weakening of the hero-victim. This comparative weakness is also reflected in the qualities of the hero as being a bodhisattva on the path (with many lives to go before complete maturity) rather than as a bodhisattva in his final lifetime. The paradigm of the *deceptive ploy*,

becomes expanded and embraces a broader range of temptations. Unlike the life-story of Siddhārtha in which the instructions of his teachers were found lacking and unsatisfactory, the *Dàoxíng* suggests that the *bodhisattva-mahāsattva* has the capability of entering *parinirvāṇa*. Consequently, Māra's temptations at this stage are portrayed as leading the bodhisattva into becoming attached to the rubric of the path, a choice resulting in a loss of his initial aspiration. The paradigm of inhibition becomes, in some ways, the encouragement of the bodhisattva to engage in excessive control over the emotions and introspection into the workings of his own mind. The *resolution* is perhaps the most radical change. There is no awakening or recognition, in the sense of the hero becoming aware of the ploy. The continued vigilance first advocated loses importance as the impartiality of the bodhisattva who possesses *prajñā-pāramitā* and practises with an *upāya-kausālya* provides no basis for Māra or his agents to approach and tempt. The nature of the *benefit* paradigm remains little changed in that the bodhisattva steps onto the buddha-path. The 'release of rain', it might be argued, finds parallels in the 'radiating light' associated with the possession of the *upāya-kausālya*. One final observation is that the third stratum in the changing syntagm is a category shift resulting from the paradigmatic substitutions. The Namuci-Indra and Māra-Siddhartha pairings relate to mythic individuals, whereas, the *Dàoxíng* treats the topic of *helper* and *victims* as classes rather than named individuals.

When diagrams illustrating these two syntagms are compared, the relationship becomes more apparent in terms of paradigmatic changes within a contained set of syntagms. In effect, the narrative developments found in later text is a diachronic change.

Syntagm: ‘Using a deceptive ploy, the trickster beguiles the hero who becomes entrapped but, with the vision and help of others, the hero is released to vanquish his foe and re-establish order.’

Syntagmatic Axis

Paradigmatic Axis

Trickster	Deceptive Ploy	Hero-Victim	Beguilement	Effected Inhibition	Helper(s)	Resolution	Outcome	Benefit	
Namuci	peace pact	Indra	consumption of torporific <i>sura</i>	power to regulate the skies (i.e. soma)	Prajāpati and the Aśvins (others)	recognition of the ploy and giving medicine	Indra kills Namuci	resumption of rule (release of seasonal rains)	I
Māra	divine advice	(Siddhartha Gautama) Bodhisattva	engagement with torporific doubt, desire	power to regulate his mind, (i.e. <i>samādhi</i>)	The Buddha (self-awakening)	recognition of the ploy and awakening	Māra Vanishes	completion of vow (release of the ‘rain’ of dharma)	II
Māra	temptations appealing to fears, doubts, pride and desires	bodhisattva-mahāsattva	attachments to the path, becoming an arhat	seeking solitude and quiescence, burning-away thought	the <i>kalyāṇa-mitra</i>	non-differentiation and the <i>upāya-kausālya</i>	Māra and agents dispelled	entrance to the buddha path or acting in a buddha-like way (radiant light)	III

Figure 6: Māra and the *kalyāṇa-mitra*.

Syntagm: ‘Following those bad companions who fail to understand the dharma will cause a disciple to fall into lesser paths, but following those good companions that do understand will cause him to find *prajñā-pāramitā*.’

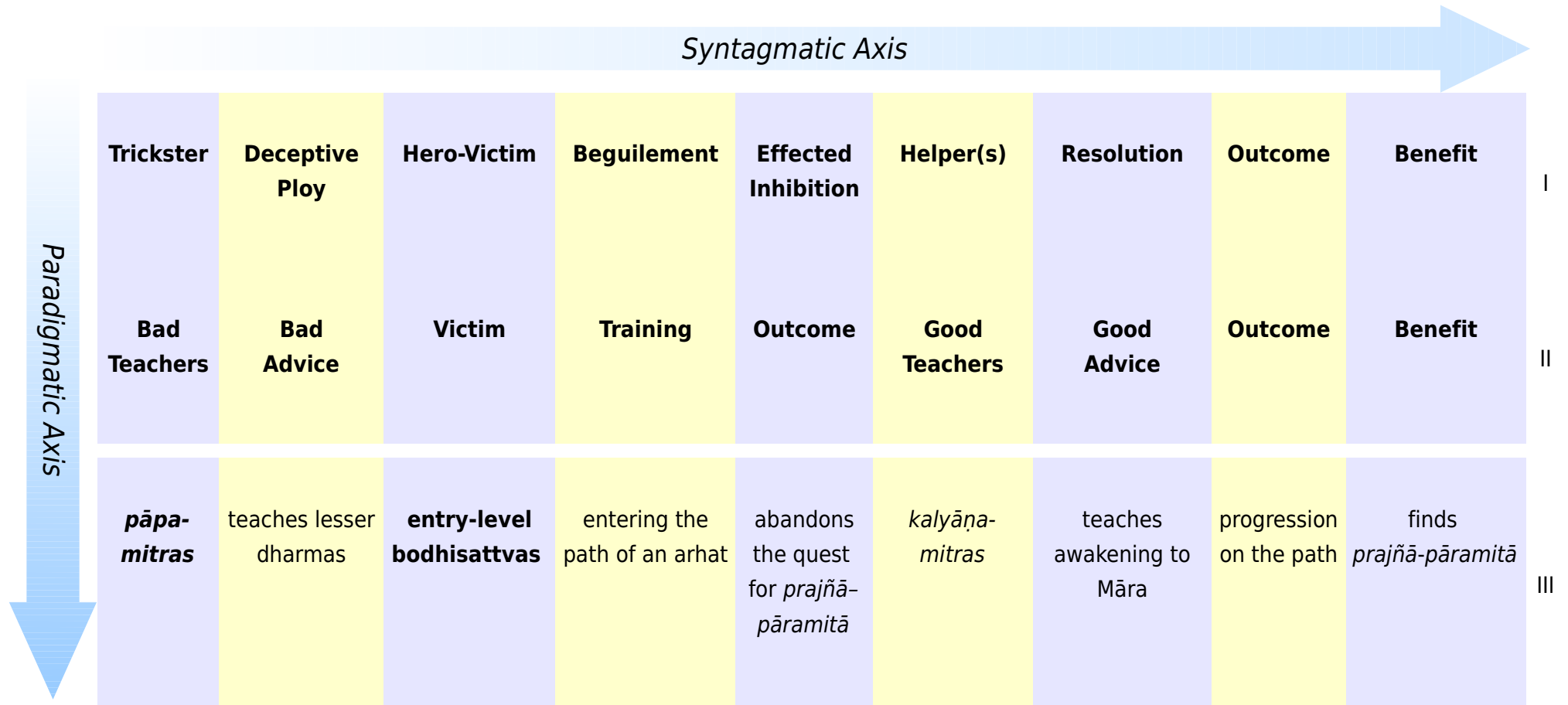


Figure 7: The good and bad teachers.

4.3) Conclusions

The previous chapters explored how the *Dáoxìng* describes Māra acting in a way to hinder the progress of the bodhisattva. The discourse of the text admonishes the bodhisattva to obtain the sutra, whether in writing or memorization, and to recite it in order to use the transmitted power of *prajñā-pāramitā* to dispel the approaches of Māra and other enemies and to avert the forces of disaster. Yet, the thought of *prajñā-pāramitā* is said to be more powerful still. The implication is therefore, that the text is suggesting that whilst a bodhisattva can perform works like a buddha, through the empowerment of the text, he is simply an agent for this power. Remove the power of the text and then the bodhisattva is open once more to falling victim to negative forces. To redress this failing, the *Dáoxìng* presents a development in the form of the ‘Great Dharma’, which is the *upāya-kauśalya*. This, unlike other methods, is nameless and unspecific. And, whilst the bodhisattva can receive it, the text would also suggest, he cannot ‘produce it’ for himself and it is received from the *kalyāṇa-mitra* as locum buddha. This, the metanarrative would suggest, is the prerogative of the self-awakening *samyaksam-buddhas*.

5 *Samādhi* as Depicted in the *Dàoxíng*

Evidence for differences in the interpretation of what was considered to be the ‘right’ way of practising *samādhi* can be found in the earliest texts. Bronkhorst (1993) offers an extensive study of the diverse approaches presented in the Pali sources. He points out that on the matter of meditation practice, certain elements rejected in some texts are accepted in others. This, he argues, was not simply a matter of an error in transmission, but indicates how Buddhist meditation developed from a gamut of existing practices whose continued influence is reflected in those textual variations. To emphasize the disparity in methods, Bronkhorst (ibid. p.ix) further comments that ‘elements which were not part of the teaching of the Buddha but were not rejected either, might find their way in – after or even before the death of the Buddha – without anyone ever noticing, least of all the modern scholar’. In the light of this, it cannot be taken for granted that the notions of meditative praxis as presupposed by the authors of the urtext of the *Dàoxíng* conformed completely to the ideas of orthodox practice adopted by non-Mahayana schools during the period in which the text first appeared.

Even within the *prajñā-pāramitā* as a sub-genre of Buddhist sutras, paradigmatic changes can be observed in both the discourse and narrative elements of the texts (Conze 1978). The stance taken for the purpose of this enquiry is that the *Dàoxíng* deals with the topic of the *prajñā-pāramitā* as religious practice (as the title of the sutra itself suggests) rather than some form of manifesto for engaging in ontological debate. In this case then, the text largely rejects those forms of meditative enquiry which are focused on establishing the self-existing nature of the *skandhas* or any other atomistic component (*dharmas*).

From the outset, the discussion within the *Dàoxíng* makes clear that what its authors considered to be the *samādhi* of the bodhisattva path was somewhat different to that understood by those whom the text labels as *arhats* and *pratyekabuddhas*. For those pursuing the paths of the arhat and bodhisattva alike,

samādhi is a state of mind, but how might their understandings have differed? Although the *Dàoxíng* rejects the practices of the *arhats* and *pratyekabuddhas* as being inappropriate for the bodhisattva path, it cannot be claimed that they are rejected outright. Chapter 14 (454a22) contains a three way conversation between Subhūti, Śāriputra and Pūrṇa which refers to the idea that the three paths are the same (*yīdào* 一道) because there is no ‘substance’ behind any of them. As all three paths share the same nature, this implies that someone following the path of the arhat is also to some degree following the path of the bodhisattva. This sameness of the three paths evolves into the key doctrinal topic of the *eka-yāna* (*yīchéng* 一乘) found in other Mahayana sutras such as the *Laṅkāvatāra-sūtra* (*Lèngqié Jīng* 楞伽經; T 670, T 671, T 672), *Saddharma-puṇḍarīka-sūtra* (*Fǎhuá Jīng* 法華經; T 262, T 263) and *Śrīmālādevī-siṃha-nāda-sūtra* (*Shèngmán Jīng* 勝鬘經; T 353).

5.1) Some Features of the Śrāvaka Practice of *Samādhi*

Amongst the various groupings of the Buddha’s teaching, the practice of *samādhi* has been linked to *śīla* (moral action) and the acquisition of *prajñā* (wisdom) as expressed in the *triśikṣa* or ‘Three Trainings’ (*sānxuě* 三學) formula. The practice of *samādhi* is also given as the eighth topic of the *āryaṣṭāṅgamārga* or ‘Noble Eightfold Path’. In this context *samyag-samādhi* is described as fixing the mind upon a single object (*cittaikāgratā*) hence the frequent translation of this term into English as ‘concentration’. Here, the ‘right’ approach towards the practice of *samādhi* begins with the sixth factor of the eightfold path *samyag-vyāyāma* (right-effort). This is followed by *samyak-smṛti* (right-mindfulness) which in turn culminates in the right entrance into *samādhi*. In practice this would involve a range of activities including the practice of the *catuḥ-samyak-prahāṇa* (the four right exertions) and the *catuḥ-smṛtyupasthāna* (the four foundations of mindfulness). It is during this stage that the quiescence practices of *ānāpāna-sati* (mindfulness of breathing) are typically involved. The resulting quiescent (*śamatha*) states of mind are said to enable the practitioner to gain a deeper insight into the deceptive nature of the mind by witnessing the empiric truth of *anātman* (non-existence of an embodied self), the functioning of the five *skandhas* (heaps, or processes of consciousness formation) and the workings of *pratītyasamutpāda* (conditioned origination). These two processes of quiescence and investigation are described as *śamatha-bhavana* and

vipassana-bhavana. The ensuing one-pointedness of mind (*cittaikāgratā*) is further said to gradually result in the reduction and elimination of unwholesome states of consciousness. With prolonged practice the activity of the five senses can then be suspended whilst the practitioner's mind remains perfectly clear and active. Such states are described to be of varying levels and the achievement of these states, known as the four *dhyānas*, is said to lead to rebirth in higher, fine material realms.

In the post-canonical Theravāda text on the path entitled, *Visuddhimagga*, Buddhaghosa presents two levels of accomplishment in the practice of *samādhi*. There is 1) *upacāra-samādhi*, the so-called 'neighbourhood' or 'access concentration', in which the first *jhāna* is approached but not entered into, and 2) *appanā-samādhi*, the 'attainment concentration' which corresponds to the completion of the four *jhānas*. The achievement of these higher *samādhis* is no prerequisite for awakening and they are cautioned against as insight into the workings of the mind is only possible during *upacāra-samādhi*.

5.2) The *Dào-xíng* Description of *Samādhi*

The textual basis for the distinction between the singular notion of *samādhi* in non-Mahayana texts compared to the multiplicity of named *samādhis* that forms a structural characteristic of Mahayana sutras has already been explored by Skilton (2002). Primarily drawing upon evidence taken from studies based upon the *Samādhirāja-sūtra*, he observes (p.61) that many of the qualities of the *samādhi* listed in this sutra are 'cognitive in scope' and 'relate to affect or deportment'. From this Skilton (ibid. p.63) suggests that within the discourse of the *Samādhirāja-sūtra* the term *samādhi* does not denote a 'state of mind' but a 'statement of terms'. This usage stands in stark contrast to the notion conveyed by the word *samādhi* which signifies a singular or fixed state of mind (*dìng-xīn* 定心). As a concept-signifier, the word 'samādhi' has a wide range of uses and contextualized meanings a number of which could contribute to a potential paradigm change. Apart from the numerous examples related to yogic practices, Monier Williams (1899, p.1159) gives examples of the use of the term in a variety of diverse contexts embracing such ideas as proof, settlement, accomplishment and agreement. Similar meanings are retained in a number of modern Indo-European languages derived from the same PIE roots such as the English words 'same', 'sum' and the suffix ' ~some' (Watkins 2000, p.74). With

these alternative significations in mind, perhaps these can shed light on the differing use of the term in the context of the bodhisattva path. As the practice in Mahayana sutras is to name, or differentiate, various *samādhis* with positive qualities, perhaps this is expressive of the image of gathering together or convergence. As will be subsequently explored, the variously named *samādhis* listed in the *Dàoxíng* serve to convey the image of ideas spontaneously entering the mind of a bodhisattva. The perspective infused into the text is one in which the progressing bodhisattva's changing experience of the world becomes more akin to that of a buddha. The shift from the arhat to the bodhisattva path is consistent with a paradigmatic change in the signification of the term *samādhi* as it moves from signifying the gathering or focusing of the mind upon a single object, to one of the mind's harmonization with, or conformity to, some pattern or stereotype. A similar view is also expressed by the Tibetan Scholar Khenchen Thrangu (1994, p.33) who, in a commentary on the *Samādhirāja-sūtra*, explains that what is to be trained in is that *samādhi* is not a conceptual construct to be kept in mind, as 'any intellectual construct is an obstacle to the wisdom of omniscience'. In the discourse of the *Dàoxíng*, it is Subhūti who first makes the clear assertion that the pursuit of the path of *prajñā-pāramitā* is fundamentally one of *samādhi*. For Subhūti however, wisdom is not gained from gathering the mind upon a single conceptual referent; the mind is settled without any referent.

Subhūti is described as one of the chief disciples of the Buddha although his presence in narrative sources is limited when compared to other disciples such as Śāriputra and Ānanda who become subordinate personae in the *Dàoxíng*. The search for notable comments in the Pali *suttas* relies upon brief utterances ascribed to the Buddha. In the *Āṅguttara Nikāya* (1.14), Subhūti is said to be chief 'of those who live (remote) in peace' (Woodward 1979, p.17). This quality of 'living (remote) in peace' or *araṇa-vihāriṇ*, is also attributed to Subhūti in the *Vajracchedika-prajñā-pāramitā-sūtra*. In his commentary upon this text, Conze (1975, p.45) suggests that the appellation should not be taken too literally and may be what amounts to a metaphoric description of the character of the Subhūti persona. Although typically rendered as 'forest', *araṇa* has additional meanings of 'remote' and embraces the idea of the wilderness, and the absence of others. Monier-Williams (1899, p. 149) cites the *R̥gveda* using *araṇa* with a meaning of 'depth, abyss, precipice', qualities

which are redolent of the experiences of spatiality and awareness portrayed in the discourse of the *Dàoxíng*. Such portrayals, however, are something of a misnomer. If *a-* is taken as a negating prefix and *raṇa* the root noun, then as a signifier it is very different and one which parallels the frame story of the *Dàoxíng* more closely. In both Pali and Sanskrit, *raṇa* has the meaning of war, combat, fight and conflict. Monier-Williams (ibid.) goes so far as to imply that the use of the term *raṇa* has overtones of taking delight in conflict. Usage of the appellation of Subhūti as being *araṇa-vihārī-etadagga* then, is not merely someone who is happy in silence or solitude, it denotes someone who is happy because they experience no conflict. This is described as overcoming, or ‘being away’ from the ‘moral defilements such as *raga*, passion etc., which are called *raṇa* (because they lead to lamentation)’ Mingun Sayasaw (1991, p.17). This however, relies upon the notion of allegory rather than mythic narrative and draws away from the use of the tale as the primary teaching mechanism in favour of abstraction. If narrative is examined, then this freedom from encroaching conflict is mythologically expressed as the discovery and annulment of the temptations of Māra. As previously mentioned, unlike the opponents of Indra in Vedic mythic narrative, Māra is never killed and so his works against the Buddha’s dharma are not brought to a complete end. Even in the narrative of the *Mahāsannipāta-Ratnaketu-dhāraṇi-sūtra* (*Bǎoxīng Tuólúóní Jīng* 寶星陀羅尼經, T 402), which sees Māra find faith in the *tri-ratna*, there is failure to bring this conflict to an end. In chapter 11 of this sutra the Buddha explains that a thousand other Māras are yet to find faith and so continue their opposition to his dharma (Dutt 1959, p.xiv). The ongoing narrative unfolds to become one in which the efforts and exertions of the practitioner are seen as guarding the stronghold of the mind against the assaults of a multitude of Māras who are to be rebutted and driven ‘far-away’ (*yuǎnlí* 遠離).

A pre-Mahayana reference to Subhūti which is paradigmatically related to this rebutting and driving out of Māra is found in the *Udāna* (6.7). Here the Buddha is described as seeing Subhūti ‘folding (his legs) crosswise, directing his body upright, having attained concentration in which thought is absent’ and comments that:

He by whom thoughts have been smoked out, having been fully shorn away internally without remainder, is, by going beyond bondage, one

perceiving the formless; gone past the four yokes, he assuredly comes not.

(Masfield 1994, p.142-3)

The key descriptions of Subhūti offered here are also familiar to a reader of the *prajñā* texts, namely, the elimination of delusory thoughts, the spatial language metaphors of going beyond entrapment and the experience of formlessness. One final quality of Subhūti is found in the brief hagiography provided by Malalasekera (1938, p.1235) who describes him as someone who had ‘developed insight and attained *arhat*ship on the basis of *mettā-jhāna*’ and that he taught ‘the Dhamma without distinction or limitation’. Mingun Sayasaw (op. cit. p.156-7) develops this idea further, referring to accounts of Subhūti’s pedagogic style as one in which no reference is made to the individual. This method, it can be implied through a process of binary-opposition, is related to what Froelich (2002, p.5) describes as being Subhūti’s disposition towards anger. Much like the teaching style of the Buddha, this method involves neither praise nor censure. The consideration of such topics is necessary as these help to identify the presence of narratemes that have already been mentioned in connection with the Māra *karmāṇi*, in which praise and censure from a ‘giver’ undergo a paradigmatic shift and re emerge as the flattery and humiliation of the ‘receiver’.

Although there is relatively scant mention of Subhūti in the canonical texts, it would appear that sufficient existed to base later serialized narratives upon and to create the post-canonical hagiography, the *Subhātyavadāna* (Froelich 2002) . Even the single opening verse of the Pali *Theragatha* attributed to Subhūti does much to establish the foundations of the persona of Subhūti found in the *Dàoxíng* and the particular view of the path and the practices he is conventionalized as embodying. The verse reads:

My small hut is roofed, pleasant, draught-free;
rain sky (-deva), as you please;
my mind is well-concentrated, released;
I remain zealous; rain, sky(-deva).

Trans. Norman (1995, p.1)

Drawing upon the *Paramattha-Dīpani*, Dhammapāla's commentary which provides traditional frame stories for the verses of the *Theraḡāthā*, Rhys-Davids (1913, p.5, n.3) names the 'rain-deva' (*vassa-deva*) as being Pajjunna (Skt. Parjanya). Norman (1995, p.117, n.1) on the other hand, considers the terms *vassa deva* as possessing a degree of uncertainty and, in order to avoid speculating about what was understood about the weather by either Dhammapāla or the authors of the *Theraḡāthā*, opts for the word *deva* functioning as a signifier for the sky alone. From the narrative perspective something else is at work as this mix of hut, rain-deva and unassailability is a recurring theme in the *Theraḡāthā* anthology. Unlike Norman, Rhys-Davids takes the view that the imagery here is metaphoric, where the 'hut' corresponds to the body as 'the verse gives in miniature the end of the *sikkha* (training)'. The language of the text is certainly multivalent. Neither Rhys-Davids nor Norman consider the defiant tone of the text. If, as Dhammapāla suggests, the *vassa-deva* is Pajjunna, then this would make this *deva* Indra himself (RV 5.83, 7.101; AV 4.15), someone who is not adverse to the efforts of the Buddha's disciples. From the perspective of the narrative, there is the implication of possible fear and pollution in the form of the penetration of the wind and rain. Once again there is much more in common with the events depicted in the *Dàoxíng* than might be first suspected. In the *Dàoxíng* the rains of the *Udāna* verse are paralleled in the tale of Sadāprarudita as the rain of dust and ash that fall at Māra's command. The hut, Subhūti's seat of practice, can be paired with the throne of Dharmodgata. This unassailability is the outcome, as Rhys-Davids adds, of 'jhāna, and insight, through knowledge'. From the Mahayana perspective, this *samādhi* is *prajñā-pāramitā*, the wisdom that goes beyond; it is the means of defeating Māra and achieving release. At this point, it is possible to return to the discourse of the *Dàoxíng*.

In chapter 1, Subhūti describes the experiences of pursuing *prajñā-pāramitā* (426a29) as chasing after something that cannot be grasped. He says that *prajñā-pāramitā* is like a shadow. Although it can be thought of and imagined, there is nothing that can be experienced by the physical senses as there is nothing to find. Like a shadow, he adds (426b02), *prajñā-pāramitā* only has apparitional existence; *prajñā-pāramitā* is an idea amongst ideas and all such things are just words. This chasing after words and ideas becomes something that the bodhisattva must ultimately go beyond in order to reach the buddha path. Subhūti explains that in

the bodhisattva's pursuit of *prajñā-pāramitā* 'no-word dharma is obtained' (yīqiē zì búshòu 一切字法不受). In other words, Subhūti is telling his audience that progress requires the abandonment of seeking analytic explanations. Subhūti's insight is not the outcome of the analytic reduction of the functioning of mind into processes (*dharma*s). This he regards as the goal of the arhat and *pratyekabuddha*. As mentioned earlier, Subhūti's method is described as *mettā-jhāna*, a technique that removes the distinction between self and others. This is first encountered here in the *Dàoxíng* in relation to the experience of *samādhi*. In the same passage Subhūti explains that when a bodhisattva pursues *prajñā-pāramitā*, his experience of *samādhi* is free (or empty) of any sense of self or others. In the more literal wording of the text, this *samādhi* 'is boundless, is endless' (wúyǒubiān, wúyǒuzhèng 無有邊, 無有正). Karashima (2010, p.631) gives this phrase as mapping to the Sanskrit *apramāṇa-niyata*, 'no-measurable-end'. Other translators of this sutra have renderings into Chinese using slightly different constructions. Kumārajīva has 'unfathomable and uncertain' (wúliàng, wúding 無量, 無定), whereas Xuánzàng has two variants: 'unfathomable and [in]determinate' (wúliàng, juédìng 無量, 決定), and 'immeasurable, nothing to go beyond it' (wúliàng, wúchū 無量, 無出). From these it can be interpreted that the content of this *samādhi* is a state in which no attempt is made to find the extent of the something or to pin it down. It is indeterminable because there is no attempt to determine. By no longer engaging in dualistic thoughts of centre (zhèng 正) and periphery (biān 邊), the text is making reference to an experience in terms of space. Elsewhere (426b13) Subhūti talks of 'seeing neither the inside nor outside of any dharma' (mò nèi wài shì fǎ 莫內外視法) and that his understanding is that the 'dharma' within *prajñā-pāramitā* cannot be found or its place known (426b20, fǎ liǎo bùnéng dé; liǎo bùnéng zhī chǔ 法了不能得; 了不能知處). Whilst it is Subhūti who is putting forward these ideas, it is significant that Śāriputra is the person to whom they are addressed. In the *Aṅguttara Nikāya* (1.23) the Buddha is said to have described Śāriputra as *etadggaṃ mahāpaññānaṃ*, or foremost in 'possessing great wisdom'. Yet, Subhūti is telling Śāriputra that there is another side to wisdom, beyond even that which Śāriputra professes or perhaps even understands it to be. This, of course, is a reference to the wisdom of those on the buddha path. As this wisdom is depicted as arising from *samādhi*, what is the audience of the *Dàoxíng* expected to understand of Śāriputra's comprehension of what *samādhi* might be? Again it is necessary to return to non-Mahayana texts.

The Pāli literature contains some ten or so short *suttas* each sharing the name *Samādhī Sutta* found primarily in the *Samyutta* and *Anguttara Nikāyas*. Considered representative of differing teaching events, the varying contents of these texts pivot around descriptions of settling the mind upon single objects, returning the focus of the attention to the present moment and methods to promote the observation and mental noting of mental and bodily actions. These topics are completely abandoned by Subhūti. Again in chapter 1 of the *Dàoxíng*, Śāriputra asks Subhūti (426b26) if the bodhisattva knows *prajñā-pāramitā* to be amidst the five *skandhas* or if *prajñā-pāramitā* is to be ‘free of the roots’ (*lí běn* 離本) of these. In other words, it is not looking for any ultimate cause. What Subhūti works towards is the conclusion that *prajñā-pāramitā* is the freedom from those intellectual processes which fabricate the sense of an entrapped individual within some restricting location. The processes of settling and observing the mind during the *śrāvaka samādhī* may have deconstructed the narrative of self-hood, but without a narrative context, individual existence becomes purposeless. Although the path of the arhat has been to seek escape from *samsara*, this embraces a sense of purpose and expectation that elicits an emotional resolve in the pursuer to engage in its various practices. The *Dàoxíng* presents the entrance into the path of the bodhisattva as a process of reconstructing personal narratives in terms of the condition and purpose of an unfettered (*wúyǒuzhèng* 無有正) individual within an unrestricted world (*wúyǒubiān* 無有邊). Within the language of the *Dàoxíng*, this is Śāriputra’s comment that following the path of *prajñā-pāramitā* will result in the bodhisattva finding *sarvajñā* (*sàiyúnruò* 薩芸若), or omniscience. Subhūti’s description, therefore, presents the view that entrance into the bodhisattva path embraces a process of abandoning all personal narratives of entrapment. There is no denial that at the outset of the path such views have value but a point is arrived at which the idea of attempting to escape does not eliminate the belief in entrapment, it simply modifies the belief. The basis for this interpretation is that ‘entrapment’ and ‘release’ are binary opposites and so are mutually defining concepts. The rejection of established ideas and the freedom to create new narratives is expressed (426b29) in the text by Subhūti when he says that *sarvajñā* does not grow anywhere, it is not born of anything (*sàiyúnruò wúsuǒ cóngshēng, wúsuǒ cóngshēng*. 薩芸若無所從生, 無所從生). Following this, Subhūti systematically deconstructs the narrative of the path as understood from the *śrāvaka* perspective in a manner which is ostensibly antithetical to the whole idea of

the path. The crux of Subhūti's argument is that the path is a collection of words threaded into structures. Based upon this, constant engagement with the pursuit of such threads weaves itself into a net of subtle delusion in which the pursuer eventually becomes entangled (*guà'āi* 罣礙) in a manner much like that described in the *Taṇhājālīnī* [*Taṇhā*] *Sutta* (AN 4.199, SA984). He then proceeds to describe how the bodhisattva is to reject previously followed methods of examining the processes of the mind and the reliance upon the theoretical framework through which such processes are described. In doing so he casts aside all of the methods epitomized in works such as the Pali *Samādhi suttas*. But, this is not in opposition to them, he does not deride these as some form of pursuing the path, Subhūti's role is to extend the narrative of the pursuit and to do so requires setting aside previous beliefs. At this point the *Dàoxíng* needs to be read more closely as hitherto the discussion has pivoted upon the notion of 'thoughts' whereas the text itself reads *xiǎng* 想 which corresponds to the Sanskrit *nimitta* (Karashima 2011, p.13, n.92) and so encapsulates the broader concept of the imagination. He says (426c08):

如是菩薩為反行想。作是守行者，為不守般若波羅蜜，為不行般若波羅蜜，若想行者。

So it is a bodhisattva opposes [any] pursuit of the imaginary. Those who take up [such a] pursuit are not taking up *prajñā-pāramitā*; they are not pursuing *prajñā-pāramitā*; they are pursuing [something] imaginary.

When describing *samādhi*, engaging in *prajñā-pāramitā* or the possession of *sarvajñāna*, the Lokakṣema translation portrays Subhūti using the term *búshòu* 不受, 'not-taking hold of', which corresponds to the Sanskrit *a-parigrhita* (Karashima 2010, p.455). Later translators would use *shòu* 受 as a translation for *vedanā*, the first of the five *skandhas* for which Lokakṣema uses *tòng yǎng* 痛痒, lit. 'sore and itchy'. This is a key point as this *shòu* 受/*parigrhita* concept metaphor signifies that whatever comes to consciousness during any action, whether it is physical or mental has tangible, if not physical existence. In terms of the bodhisattva pursuit, Subhūti rejects inner searching and, as mentioned earlier, he likens the contents of the mind to shadows. Although observable, they are insubstantial and the mind's projection of structure upon such phenomena is potentially deceptive. So, if chasing after illusory objects is abandoned during *samādhi* and there is neither

grasping or the sense of anything found, what remains, Subhūti tells his audience, is a sensation of infinite space, the *kōng sānmèi* 空三昧 (*śūnyatā-samādhi*).

The idea of *śūnyatā* is not unique to Mahayana sources. The *Suññaloka Sutta* (SN 35.85) presents a context in which Ānanda approaches the Buddha for clarification of the expression ‘*suñño loko*’, (lit. empty-world). The answer he receives is that the objects of the world are empty of self. An untitled parallel text is found in the *Samyuktāgama* in the Chinese canon (SA 232). Somewhat shorter than the Pāli version, a *bhikṣu* named Saṃmiti (*Sānmítí* 三彌提) is named as the interlocutor. In both versions the Buddha explains that ‘the world is empty’ as the sense bases and their functioning that produce the awareness of the phenomenal world are themselves empty. The Chinese version, however, specifically comments that these processes never change from being devoid of some underpinning substance (*búbiànyī fǎ kōng* 不變易法空). This brief sutra has much in common with the *Prajñā-pāramitā-hṛdaya-sūtra* due to its reference to the analysis of mental processes and the emptiness of their constituents. Ideas more similar to those expressed by Subhūti in the *Dàoxíng* are found in the collection of texts contained in the ‘*Suññatavaggo*’ section of the Pāli *Majjhima-nikāya* as these relate in the main to the practice of *samādhi*. One text in particular, the *Culasuññata Sutta* (MN 121) (*Xiǎo Kōng Jīng* 小空經, MA 190), shares many features with the *Dàoxíng*. It describes the Buddha withdrawing to some void-like place, entering meditative absorption and passing through states of mind increasingly emptied of thought and impulses to act until his mind is free of ‘taints’. At the close of the *sutta* the Buddha, in a manner highly evocative of the *Dàoxíng*, speaks of brahmans and recluses of the three times all acting in this way. At the end of this text, the Buddha suggests that Ānanda should also follow this method of training to ‘...enter upon and abide in pure, supreme, unsurpassed voidness’ (Nanamoli & Bodhi 2001, p.970). Whilst both texts employ the term ‘empty’, the usage is somewhat dissimilar. The *Suññaloka Sutta* uses the term in relation to the phenomenal experience of the external world, whereas the *Cula-suññata Sutta* uses the term in relation to the noumenal experiences of *samādhi*.

Whilst it is possible to ease distinct concepts signified by terms such as *śūnyatā* into conveniently abstracted doctrinal frameworks where the seams between ideas become diffuse, a re-examination of the narratives in which such terms appear is

crucial in order to reify the underlying differences between those concepts. Significant ideas expressed in the *Dàoxíng* on the matter of *samādhī* have their correspondences elsewhere. Two short texts involving the householder Citta are worth examining. Firstly, in the *Kāmaḃhu Sutta* (SN 41.6, SA 568), Citta asks Kāmaḃhu about the ‘kinds of contact’ (*phasso*) that touch a *bhikkhu* when he emerges from the cessation of perception and feeling. The reply given is ‘three kinds of contact touch him: emptiness-contact, signless-contact, undirected-contact’ (trans. Bodhi 2009, p.1324). And secondly, in the *Godatta Sutta* (SN 41.7, SA 567) Citta explains to a *bhikkhu* named Godatta the differences and similarities between the various states of meditative practice. The practices he reviews are those of pervading the four quarters with loving-kindness and equanimity (two of the four *brahmavihārās*) along with the pursuit of states of nothingness, emptiness and signlessness (ibid. p.1325). In the course of his explanation, Citta establishes that these two distinct forms of practice are effectively the same, it is matter of description.

This view corresponds to that given in chapter 17 of the *Dàoxíng* in which the Buddha discusses with Subhūti the topic of becoming completely awakened. The topic of the three ‘contacts’ is paralleled in reference to three types of *samādhī*, with some paradigmatic changes. Rather than speaking of an exit experience, these become qualities much like the lists described by Skilton referred to earlier. The Buddha explains that the gates of nirvana are approached through taking up three types of *samādhī*: the ‘*samādhī* of space’ (*kōng sānmèi* 空三昧), the ‘*samādhī* without thoughts and imaginings’ (*wúxiǎng sānmèi* 無想三昧), and the ‘*samādhī* without wishes’. Unlike the conversations with Citta, which describes these methods being identical, the discourse in the *Dàoxíng* presents the means of obtaining access to the path of complete awakening as primarily through the aspiration to work for the benefit of others. At this point, the Buddha continues, there is no differentiation (*fēnbié* 分別) and the bodhisattva no longer has any conception of being upon the path.

Structurally, the key elements presented in the *Dàoxíng* on the discussion of the bodhisattva pursuit and the experiences of *samādhī* that result in complete awakening are already present in the non-Mahayana works. What differs however, is how those ideas interrelate with each other.

The topic of *samādhi* is found in ten chapters of the *Dàoxíng* and can be summarized in the following table. The contexts in which the topic arises fall into two general areas, these being within: (a) the exchanges between the key personae of the sutra in passages that give explanation as to the progress of the bodhisattva, and (b) named lists of experiences, particularly in the tale of Sadāprarudita.

Chap.	Line Ref.	Gist of the Passage.
1	426a26	Śāriputra asks Subhūti which <i>samādhi</i> is found by <i>avaivartika-bodhisattvas</i> . Subhūti tells him that this <i>samādhi</i> is nameless.
4	438a16	The achievement of <i>parinirvāṇa</i> is through the three trainings (i.e. <i>śīla</i> , <i>samādhi</i> , <i>prajñā</i>) but teaching others to train only comes through ‘delight’ in the achievements of others.
4	440a14	The Buddha explains to Subhūti that ‘delight’ produces greater merits than those gained in ‘heaps’ through the practice of the lower <i>pāramitās</i> and <i>samādhi</i> .
14	452c19	Arhat and <i>pratyekabuddha</i> practices are not <i>prajñā-pāramitā</i> , so there is no ‘awakening’ to <i>sarvajñāna</i> .
15	445b13	An <i>avaivartika</i> passes through the four <i>dhyānas</i> but does not become attached to them. Moreover, he does not follow instructions that lead to the practice of remaining in <i>dhyāna</i> , cf. 461b07 below.
16	457b12	The bodhisattva’s <i>upāya-kausālya</i> is not to ‘burn away’ thoughts in order to become awakened (<i>zhèng</i> 證) as ‘burning away’ thoughts during <i>samādhi</i> results in becoming an arhat.
16	457b15	Three factors lead to the gates of <i>samādhi</i> : 1) space, 2) no signs, and 3) no wishes.
17	458b19	Taking up the <i>samādhi</i> of space. (See appendices for a complete translation of this chapter.)
18	461b07	The <i>bodhisattva-mahāsattva</i> turns away from practices that result in the fixation in <i>dhyāna</i> and <i>samādhi</i> characteristic of the arhat and <i>pratyekabuddha</i> paths.
27	470b22	The <i>samādhi</i> of release. Like a flock of birds flying through the air, a bodhisattva moving through the <i>dhyānas</i> leaves no signs.

Table 15: Synoptic list of *samādhi* references as part of the discourse.

Although in chapter 1, Subhūti says that the *samādhi* by which the bodhisattva enters the *avaivartika* path is nameless, there are many named *samādhis* in the sutra

as a whole. But, Subhūti's comments should not be read as contradicting. Judging from the contexts in which they occur, the various groupings of named *samādhis* are suggestive of the experiences of those bodhisattvas who are considered to be standing upon the earlier grounds of the path. That is, they are not yet *avaivartikas*. The way in which descriptions of various *samādhis* are woven into the fabric of the nested tales also serves to establish this point. Added to this, the comments made in chapter 16 are relevant in explaining these differences. The bodhisattva does not 'burn away' his thoughts. When, in chapter 28, Sadāprarudita enters into *samādhi* the narrative portrays him as experiencing emotionally charged states and, as in the *samādhi* in which he first encounters a vision of the buddha, the outcome is not one of peace, but elation followed by sorrow. Compared with the non-Mahayana description of *samādhi* as fixing the mind upon a single object with the intent of reducing or suppressing the flow of thoughts, it would appear strange, or perhaps even heterodox, that such states of mind are even regarded as forms of *samādhi*. However, re-examination of the contexts in which the dialogue references them indicates the nature of this possibility. In chapter 16 Subhūti says that thoughts should not be 'burnt away'. This implies that thoughts should be allowed to occur in *samādhi*, and again in chapter 18, the bodhisattva is advised to turn away from any 'fixing' within *samādhi*. The act of 'delighting' in the achievements of others, implies observation and evaluation. With this in mind, when the lists of *samādhis* experienced by Sadāprarudita are examined it is highly suggestive that thought, or rather the occurrence of particular types of thought, are something to be expected by the progressing bodhisattva. The involvement of a large number of diverse *samādhis* paints a picture of Sadāprarudita experiencing a release of inspirational thought, powerful emotion and changes of conceptualization.

The first set of 'sixty-thousand *samādhis*' occurs in chapter 28 (473c26-474a21). It embraces notions of space, movement and seeing along with a sense of freedom from fear and entrapment by emotional activities that have hitherto been considered to be the basis of Māra's temptations. Above all, the imagery of the text portrays Sadāprarudita experiencing a profound sense of freedom in which he is able to go beyond the belief in concrete certainties as he penetrates the formless nature of the *skandhas*. This mixture of *samādhis* also conveys how his ability to act in an awakened manner begins to occur. Before this can happen, his perception of

time and space becomes altered as the text describes Sadāprarudita experiencing a sense of communion with all the buddhas. The tale conveys this narrative milestone in terms of *samādhi* in which he ‘sees all the buddhas of the ten directions’ (*jiàn shí fāng zhū fó* 見十方諸佛). The significance of this development in the story of his progress is indicated by the repetition of the term on four occasions (472a19, 472a24, 472a27 and 473c01). Although the text speaks of ‘sixty-thousand *samādhis*’ only forty-eight are actually named. These are given in the following list.

	Chinese Text	English Translation
1	無處所三昧	The without any place <i>samādhi</i> .
2	無恐懼衣毛不起三昧	The without any fear, not so much as even a single hair rises, <i>samādhi</i> .
3	脫諸魔中不恐懼三昧	The freedom of not being afraid surrounded by Māra <i>samādhi</i> .
4	脫於愛欲之本三昧	The freedom from the roots of love and lust <i>samādhi</i> .
5	脫出格戰離患三昧	The freedom from going to war and its sufferings <i>samādhi</i> .
6	不可計向入三昧	The unreckonable <i>samādhi</i> .
7	譬如大海水不可量多慧所入三昧	The entering of wisdom unfathomable like the waters of the great ocean <i>samādhi</i> .
8	在須彌山功德莊飾三昧	The Sumeru mountain adorned with merit <i>samādhi</i> .
9	五陰六衰無形觀三昧	The seeing the five <i>skandhas</i> and six <i>indriyas</i> as having no form <i>samādhi</i> .
10	入諸佛界三昧	The entering into all buddha worlds <i>samādhi</i> .
11	悉見諸佛三昧	The seeing of all the buddhas <i>samādhi</i> .
12	菩薩守道三昧	The bodhisattva’s keeping to the path <i>samādhi</i> .
13	諸經法本無形見說三昧	The seeing of all sutra dharmas as without any form to be spoken of <i>samādhi</i> .

	Chinese Text	English Translation
14	珍寶莊飾三昧	The adorned with precious jewels <i>samādhi</i> .
15	悉學珍寶入三昧	The entering into the complete training in the precious jewel <i>samādhi</i> .
16	悉念諸佛三昧	The knowing of all the buddhas' thoughts <i>samādhi</i> .
17	菩薩上高三昧	The bodhisattva rises high <i>samādhi</i> .
18	真阿惟越致及法輪為轉三昧	The true <i>avaivartika</i> gets to turn the <i>dharmacakra samādhi</i> .
19	莊佛功德三昧	The adorned with buddha merits <i>samādhi</i> .
20	無瑕穢悉及淨三昧	Without fault and impurity, the completely pure <i>samādhi</i> .
21	所聞眾事如大海三昧	The place wherein is heard many matters like the vast ocean <i>samādhi</i> .
22	無所護無有過三昧	The without anything to guard without anything to let go <i>samādhi</i> .
23	樂經音聲遍三昧	The joyful sound of the sutras everywhere <i>samādhi</i> .
24	經法章顯其幡三昧	The streamered banner of sutra dharma <i>samādhi</i> .
25	怛薩阿竭身無形入三昧	The body of a Tathāgata without entering into forms <i>samādhi</i> .
26	諸經法無形遍視三昧	The seeing of all sutra dharmas everywhere as having no shape <i>samādhi</i> .
27	菩薩印三昧	The bodhisattva seal <i>samādhi</i> .
28	怛薩阿竭目見三昧	The Tathāgata seeing with his own eyes <i>samādhi</i> .
29	照明諸境界佛界所願具足三昧	The bright light shining into all 'destinies, the buddha worlds as the fulfilment of all wishes <i>samādhi</i> .
30	解十方人難三昧	The freeing of the people of the ten directions from hardship <i>samādhi</i> .
31	臨成佛莊嚴三昧	The adornment of success in becoming a buddha <i>samādhi</i> .

	Chinese Text	English Translation
32	種種雜華異色三昧	The many kinds of mixed flowers of different colours <i>samādhi</i> .
33	多珍寶三昧	The many precious jewels <i>samādhi</i> .
34	法輪常轉三昧	The constantly turning <i>dharmacakra</i> <i>samādhi</i> .
35	諸音聲遠聞入要三昧	The entry into hearing all voices from afar when desired <i>samādhi</i> .
36	入十方人本三昧	The entry into the roots of the people of the ten directions <i>samādhi</i> .
37	諸三界悉遍至三昧	The going through everywhere in all the three worlds <i>samādhi</i> .
38	成諸功德三昧	The ripening of all merits <i>samādhi</i> .
39	無有能過六波羅蜜三昧	The without anything that can better the six <i>pāramitās</i> <i>samādhi</i> .
40	菩薩坐樹下時壞餘外道羅網三昧	The bodhisattva sitting beneath the tree when all the nets spread out by the outsiders have been ruined <i>samādhi</i> .
41	怛薩阿竭現飛三昧	The Tathāgata display of flying <i>samādhi</i> .
42	不可復計功德度莊嚴三昧	The adornment of unreckonable merits <i>samādhi</i> .
43	諸珍寶智慧功德三昧	The precious jewel of wisdom of merit <i>samādhi</i> .
44	薩芸若地三昧	The <i>sarvajñā</i> <i>samādhi</i> .
45	悉淨因三昧	The complete purification of causes <i>samādhi</i> .
46	悉遍照三昧	The shining everywhere <i>samādhi</i> .
47	悉入十方人生死之根智慧出中三昧	The complete entry into the wisdom of the roots of birth and death of everyone in the ten directions <i>samādhi</i> .
48	過去當來今現在悉等三昧	The sameness of the past, future and present <i>samādhi</i> .

Table 16: First set of forty-eight named *samādhis*.

The second set are contained in a response to the teachings given by Dharmodgata and reflect how the audience of the text is intended to understand further changes

occurring in the mind of Sadāprarudita. In these the emphasis found in the descriptions of the *samādhis* moves to the possession of an awakened mind, clear of impurity, seeing the unreality of entrapment and the ensuing feelings of joy. Although the locus of the narrative rests with Dharmodgata as the *kalyāṇa-mitra* and the teachings that he gives, the focus of the tale rests with Sadāprarudita. To this end the tale explains nothing about Dharmodgata's views and personal experiences. The purpose of the tale is to make a connection between the audience and Sadāprarudita as disciple. This bias is reflected in a comparison of the descriptions of the *samādhis* of the teacher and those of his disciple. From the periodisation of the text, the impression conveyed is that Sadāprarudita experiences a multitude of *samādhis* in a somewhat brief period of time (476a17) whereas, the *samādhis* described in Dharmodgata's period of seven years of unwavering preparation are covered in a single understated phrase – 'various *samādhis*' or *zhǒngzhǒng sānmèi* 種種三昧 (474b14). Whilst the *Dáoxìng* describes Sadāprarudita entering some sixty thousand *samādhis*, only some twenty-five are actually named (476a17-476a28).

	Chinese Text	English Translation
1	願樂三昧	The wish for joy <i>samādhi</i> .
2	威儀三昧	The dignified <i>samādhi</i> .
3	勸德三昧	The exhorter of merit <i>samādhi</i> .
4	月盛滿三昧	The full moon <i>samādhi</i> .
5	日光焰三昧	The blazing sunshine <i>samādhi</i> .
6	怛薩阿竭行三昧	The Tathāgata pursuit <i>samādhi</i> .
7	悉念佛三昧	The complete thought of the buddhas <i>samādhi</i> .
8	菩薩所生三昧	The birth of the bodhisattva <i>samādhi</i> .
9	樂智慧三昧	The joyful wisdom <i>samādhi</i> .
10	度脫堅住三昧	The release that is firm and abiding <i>samādhi</i> .
11	諸境界中無所住三昧	The non-residing in the world <i>samādhi</i> .
12	國土種種嚴入三昧	The receipt of the many adornments of the world <i>samādhi</i> .

	Chinese Text	English Translation
13	恒薩阿竭相無相入三昧	The receipt of <i>tathāgata</i> signs which are not signs <i>samādhi</i> .
14	十方人無形印封三昧	The people of the ten directions without any substance, mark or boundary <i>samādhi</i> .
15	恒薩阿竭出生(←坐)三昧	The <i>tathāgata</i> comes forth from sitting <i>samādhi</i> .
16	無所畏樂三昧	The tireless joy <i>samādhi</i> .
17	棄捐珍寶三昧	The rejection and renunciation of precious jewels <i>samādhi</i> .
18	恒薩阿竭力莊嚴三昧	The <i>tathāgatas</i> ' power adornment <i>samādhi</i> .
19	諸經法悉明樂三昧	The complete and joyful understanding of all sutra methods <i>samādhi</i> .
20	說無所從來解事三昧	The talk of the work of release coming from nowhere <i>samādhi</i> .
21	淨如梵人三昧	The pure like a brahman <i>samādhi</i> .
22	過去、當來、今現在悉等入三昧	The complete passage through the past, future and present <i>samādhi</i> .
23	本端當來端無所住三昧	The extremes of start and end dwell nowhere <i>samādhi</i> .
24	莊嚴佛藏三昧	The adornment of the buddhas' storehouse <i>samādhi</i> .
25	佛音聲響悉成三昧	The complete and whole buddha voice of wisdom <i>samādhi</i> .

Table 17: Second set of twenty-five named *samādhis*.

In order to compare these two lists of *samādhis* in order to find any imputed changes, the larger list found in chapter 28 was first analyzed in order to identify a set of general categories. Based upon the descriptions, some twelve groupings were identified which are contained in the list below.

1. Space, radiance, light, timelessness.
2. Communion (with buddhas in distant realms and time).
3. Freedom from negative emotions (causes of Māra temptations).
4. Purity, rectitude and right practice.
5. Release.
6. Becoming a bodhisattva or buddha.
7. Adornment (possessing the qualities associated with buddhas and bodhisattvas).
8. Positive joyful emotions.
9. Understanding and wisdom.
10. Unfathomability (references to large numbers).
11. Witnessing the signlessness and emptiness of self.
12. Awakened Activity.

Table 18: Twelve categories of samādhi.

Following this, the second list taken from chapter 29 was then compared against these groupings. From this the following table was produced that compares the two sets of *samādhis*. Given that the lists were of dissimilar size, the values were adjusted to reflect their proportions in lists of equal size (i.e. $25 \times 48 = 1,200$). The values obtained were then ranked in order of frequency to reflect the importance of the concept categories within each set of *samādhis*.

Group	Set 1	Freq.	Adj.	Rank	Set 2	Freq.	Adj.	Rank
1	1, 10, 46, 48	4	100	4	4, 5, 10, 23, 22	5	240	1
2	11, 16	2	50	5	7	1	48	3
3	2, 3, 4, 5, 40	5	125	3	17	1	48	3
4	12, 15, 20, 39, 45	5	125	3	2, 8, 10, 15, 21	5	240	1
5	22	1	25	6		0	0	4
6	27	1	25	6		0	0	4
7	8, 14, 17, 18, 19, 21, 31, 32, 33, 38, 42, 43	12	300	1	12, 18, 24	3	144	2
8	23	1	25	6	1, 9, 16	3	144	2

9	21, 28, 35, 36, 37, 44, 47	7	175	2	19	1	48	3
10	6, 7	2	50	5		0	0	4
11	9, 13, 25, 26	4	100	4	13, 14, 20	3	144	2
12	29, 30, 34, 41	4	100	4	3, 6, 25	3	144	2

Table 19: Comparative list of ranked *samādhis*.

Of the categories subsequently identified in the chapter 29 list, three categories (5, 6, 10) are notable by their absence. This can be taken as being indicative that the differences identify changes in the portrayal of the thinking of Sadāprarudita as the result of receiving Dharmodgata's teaching. They illustrate how the authors of the tale use the familiar feature of the list to establish that Sadāprarudita is no longer preoccupied with uncertainties over release (5), entrance into the bodhisattva path (6) and relative values (10), all of which were anxieties that formed strong traits in the earlier section of the tale. If the ranked list of categories for each chapter are placed alongside each other an overall picture in the changes implied by the *samādhis* can be clearly seen. There is an obvious change in bias.

Ranking						
Chap.	1	2	3	4	5	6
28	7	9	3,4	1, 11, 12	2, 10	5, 6, 8
29	1	7, 8, 11, 12	2, 3, 9	-	-	-

Table 20: Ranking of *samādhi* types.

In chapter 28 the *samādhis* describe the development of bodhisattva qualities (7), an increasing sense of communion with other bodhisattvas and buddhas, the development of wisdom (9), combined with mental purity and the freedom from the negative emotions (fear, love and lust) that render the bodhisattva prone to Māra temptation (3, 4). Whereas, the emphasis in chapter 29 lies in the sense of space, radiance and light (1), the development of bodhisattva qualities (7), feelings of joy (8), engaging life with a mind that is free from the attachment to signs (9, 11), is awakened activity (12), a sense of communion (2), the freedom from negative emotions (3) and the acquisition of understanding (9).

From this it becomes clear that what is presented here is that the *samādhi* of the bodhisattva is unlike that of the arhat presented in non-Mahayana texts, in that it is a state comparatively free from the temptations of Māra. The *Dàoxíng* does claim that *samādhi* is not thought-free or ever should be; there is no burning-away of thought. Similarly, there is no reference to any form of solitary quiescent practice. On numerous occasions in the *Dàoxíng* the assembly is urged to recite and discuss this with others, something which Dharmodgata tells Sadāprarudita (477a14) is done by the buddhas to enable everyone to ‘pursue *dhyāna* and *samādhi* and to heed its distinctions’ (*xíng chán sānmèi sīwéi fēnbié* 各各使行禪三昧思惟分別). The narrative of the *Dàoxíng* then, does not indoctrinate its audience with what its authors thought was right thinking, but builds up vivid and evocative descriptions around what types of thoughts and imaginings might occur during *samādhi*. From the perspective of the Māra mytheme as a ‘thought-feeding’ *paranirmita* deva, these thoughts are such that he cannot get a grip on them in order to turn this thinking upside down in a way that would thwart the bodhisattva in his aspiration to become a buddha. The basis for this is contained in the description of chapter 28, *samādhi* 3, in which Sadāprarudita is said to become free from the fear of Māra.

5.3) Conclusions

References to *samādhi* in the *Dáoxíng* are typically qualified with preceding descriptors. The pattern of their use indicates that the idea of the bodhisattva’s experience of *samādhi* is distinct from what the text would describe as the *samādhi* of the arhat or *pratyekabuddha*. Rather than focusing the mind upon a singular object or a reductionist analysis of mental events, the experiences of *samādhi* which the text lauds would appear to be rich with positive imaginings without any sense of personal gain and offer no basis for Māra’s temptations. Subsequent analysis of these descriptors identified a structure within their formation. The changes in emphasis in these descriptors further suggested a number of thematic groupings. When allowance was made for the frequency of these groups, a pattern emerged which identified changes in the *samādhi* descriptors which reflected changes in the progress of the bodhisattva.

6 The Path to Awakening

6.1) The Language of the Path

Based upon the paradigm found in the encounter between the Buddha Dīpaṃkara and Megha and embellished in the non-canonical *jātaka* stories, the idea of ‘the Bodhisattva’ goes beyond use as an epithet and becomes a category in its own right. It becomes applied to a whole range of individuals who, like Megha, take a vow in the presence of a living buddha to become future buddhas themselves. This vow can only be achieved through the completion of further great and selfless acts capable of producing the incomprehensibly vast amount of merit needed to become a man of destiny able to shift the direction of human history.

By way of contrast, in non-Mahayana narratives the pursuit of becoming a *samyak-saṃbuddha* is not described as a primary concern. The Buddha, such texts present, had laid out the path for those wanting to escape entrapment in samsara and that is sufficient. Added to this, the mythic metanarrative of the succession of buddhas had already established that the future buddha in the line, Maitreya, currently sojourns in the Tuṣita realm pending his manifestation as a Buddha on earth at some distant point in time. So, given these differences in view, how are these discussed in the *Dàoxíng*? As the title of the sutra suggests, the main topic is the ‘Path’. What, however, is the ‘path’? From where does it lead, to where does it go and what are the signs of progression and completion? The answer to this question is not a simple one. This was a period of history in which long journeys were only undertaken by a cautious few. The period of migration of the nomadic Indo-Europeans that underpins much of the narrative of the *Ṛgveda* had passed, but not before the association of journeying and the nomadic need to move on to ever more fertile pasture lands with the demands of survival was firmly embedded as a mytheme within brahmanic religious thought. During the period of textual expansion from which the urtext of the *Dàoxíng* emerged, the great journeyman depicted in the Mahayana sutras were not the land hungry nomadic Indo-Europeans

found in the Vedas, but merchants and traders; wanderers whose troubles on caravan trails, open wilderness and ocean journeys gave substance to a range of dramatic narrative events. The presence of these groups also stands in stark contrast to non-Mahayana texts which speak of the seasonal movements of *śramaṇas*, halted only by their extended lodging in one place for the duration of the rainy season.

A clear understanding of the perception of the path from the vantage point of the *Dàoxíng* is reliant upon an examination of the connotations derived from the narrative context surrounding the imagery of progress and accumulation. The phraseology used is somewhat different from that found in later exegetical materials and the *abhidharma* in particular. There is a greater reliance upon expressions drawing upon positive, concrete ideas based upon direct experience and not abstracts.

Although an aspirant may follow the Noble Path and be said to be led out of samsara, the overall picture is one of many similar paths followed by infinite numbers of living creatures moving between various realms of existence. The depiction of the path is more than a journey metaphor (Lakoff & Johnson 1981, p.45), nor is its goal a figurative expression. The picture painted is that the expectations of those who pursue the path are firm. They expect the transcending function of their higher morality, religious practices and experiences to furnish some higher or divine knowledge that brings real and positive changes to their world, in the sense of an intangible magical force bringing about some tangible material, and potentially transformative effect. The *Dàoxíng* talks of the path using an overall idiomatic context that is organic. Causes are depicted as ‘roots’ (*běn* 本, *hetu*) and their completion as ‘fruits’ (*guǒ* 果, *phala*) and the following of the path is a matter of ‘cultivation’ (*xiū* 修, *bhāvana*). The unfolding of events, much like the germination of seeds, requires the right juncture of causes and conditions. This stands in stark contrast to the process-product paradigms born of the influence of the physical sciences upon modern thought. During this period, the world, including inanimate objects, is typically seen as either living or animated by forces under the control of various *devatās*. The Jains, for instance, considered all things to contain a spark of life, the *jīva*, around which accretions of consciousness and sensation differentiate the various forms of existence. Whilst the Buddha rejected

such thinking as part of his teaching, the influence of such attitudes is widely depicted in the early sources. Gombrich (2009) provides a well reasoned argument to ‘reconstruct’ the cultural context within which Buddhism first emerged and how the Buddha, well aware of such views, incorporated their use in the presentation of his own doctrines and methods. The act of the path then, is denoted using easily understood words. The ‘path’ (dào 道) is ‘followed’ (xíng 行, suí 隨) through various ‘grounds’ (dì 地). In his progress, the pursuer ‘dwells’ (zhù 住), and ‘seeks’ (qiú 求) or ‘pursues’ (xíng 行) the various ‘fruits’ (guǒ 果) or ‘rewards’ (bào 報) of his labours which he is said to ‘reach out for’ (jí 及), so as to ‘obtain’, ‘find’, ‘get’ or ‘take hold of’ (dé 得) as his ‘prize’ (fú 福).

In the context of the bodhisattva path, the journey metaphor is extended to include the various grounds of the *sahā* world trodden by the pursuer, from the lowest hell realms through to the various heavenly and fine material realms and out, beyond it, into nirvana itself. Conversely, those who fail upon the path are said to ‘backslide’ or ‘turn-back’ (zhuǎn 轉), ‘fall back’ (huándù 還墮) or ‘sink’ (duó 墮). When encountering obstacles to progress the *śramaṇa* is similarly described in terms of pursuing a course of action in which they ‘turn away’, ‘give up’ or ‘abandon’ (lí 離). Whilst the use of metaphor by the Buddha as a teaching method is well understood as pointed out by Gombrich (1994), here the use of such language is not for the purpose of literary style. The whole context of the religious life is itself expressed using the language of travel and movement. In doing so it becomes congruent with a broader narrative, one more entrenched in an established semiotic context. It is necessary to assume that Lokakṣema and other translators of such texts were keen to maintain this idiomatic context even if the result was prone to produce unwieldy prose alien to its target audience.

6.2) The Travellers on the Path

The *Dàoxíng* speaks of a number of paths, namely those of the arhat, *śrāvaka* and *pratyekabuddha*, along with those widely associated with the later Mahayana teachings: the paths of the bodhisattva and the ultimate path of a buddha. In order to gain a clearer idea of what the *Dàoxíng* itself has to say about the nature of the bodhisattva path and the fruits it brings, a brief discussion of these various paths is necessary.

6.2.1) The *Śrāvaka* Path

Each ground of the *śrāvaka* path is described in terms of its effect upon the follower, relating to the ever decreasing reduction in the effect of the ‘fetters’ and the broadening abandonment of the ‘defilements’.

6.2.1.1) *Srota-āpanna*

This is the stage of the ‘entrance into the stream’ (Edgerton 1953, p.651), and corresponds to taking refuge in the Buddha and his teachings. The *srota-āpanna* (xūtuóhuān 須陀洹) is assured of awakening following a maximum seven re-births none of which will be in the lower three destinies (i.e. birth as a hell-being, hungry ghost, or animal) and, due to the reduced impact of the three poisons (*triviṣa*) of greed (*rāga*), hatred (*dveṣa*) and delusion (*moha*), the *srota-āpanna* will be reborn as either a human or deva. Because of their faith and understanding of the Buddha dharma, those who follow this path are said to have ‘opened the eye of the dharma’ as they can see the principal of causation at work. The *srota-āpanna* is able to cut through three of the fetters that bind him to samsaric existence. These are: 1) belief in the existence of an inherent self, 2) doubt over the validity of the Buddha’s teachings and, 3) reliance upon rituals and religious rites. The defilements abandoned by the *srota-āpanna* are those of: 1) envy, 2) jealousy, 3) hypocrisy, 4) fraud, 5) denigration and 6) domination. Certain forms of immoral actions too are relinquished as the *srota-āpanna* is not capable of doing any of the ‘6 wrong actions’ of: 1) murdering their own mother, 2) murdering their own father, 3) murdering an arhat, 4) maliciously drawing the blood of a buddha, 5) creating a schism in the sangha and, 6) choosing any teacher other than the Buddha.

6.2.1.2) *Sakṛd-āgāmin*

After entering the stream and reaching the fruits of the *srota-āpanna*, the pursuer enters the path of the ‘once returner’, the *sakṛd-āgāmin* (sītuóhán 斯陀含), one who will become awakened during their next lifetime and thereby passes beyond samsara and enters *parinirvāṇa* upon death. In terms of personal accomplishments, the *sakṛd-āgāmin* is completely liberated from the first three fetters which bind the ordinary mind, and has significantly weakened the influences of sensuous-craving, and ill-will, the fourth and fifth fetters. Should the *srota-āpanna* make great

advancement during the present life, however, it is possible to enter into the *srota-āpanna* path during the next lifetime.

6.2.1.3) *Anāgāmin*

Successful completion of the second path leads to entrance into the path of the ‘non-returner’, the *anāgāmin* (*ānàhán* 阿那含). Those who reach this stage do not need to return to human form in order to progress onwards to the goal of nirvana. At death the *anāgāmin* will find birth in the Śuddhāvāsa (*shǒutuówèi* 首陀衛), or ‘pure-realms’ of the *rūpa-loka* where after time, the wholesome karmic fruits of the *anāgāmin* will direct them into nirvana. As the *anāgāmin* is considered to have overcome five of the ten fetters, he can be considered as being ‘half-awakened’. The remaining five fetters which still bind the *anāgāmin* to the pure-realms being: 1) craving for fine-material existence, 2) craving for immaterial existence, 3) conceit, 4) restlessness and, 5) ignorance. Attaining the state of non-returner is portrayed in the early texts as the ideal goal for laity (Shaw 2006, p.8).

6.2.1.4) *Arhat*

The fourth stage is that of arhat (*āluóhàn* 阿羅漢), an awakened being who has abandoned all fetters, and who, upon death experiences final entry into *parinirvāṇa*. The arhat will no longer be reborn in any realm, having abandoned samsara completely.

As an appellation, the signifier ‘arhat’ is used to identify three categories of awakened beings, namely:

1. *Samyaksam-buddha*, a wheel turning buddha who rediscovers the truth for himself and who, out of compassion, teaches to others how to escape samsara.
2. *Pratyekabuddha*, one who discovers the truth of conditioned existence for himself but lacks either the skill or motivation to teach others.
3. *Śrāvaka-buddha*, one who receives the truth directly or indirectly from a *samyaksam-buddha*.

In the context of the *Dàoxing*, the use of this term is reserved for those who are seeking awakening but not pursuing the bodhisattva path. The opening of the sutra describes the presence of a great number of disciples (*dizi* 弟子) and *mahāsattva-bodhisattvas*, but none are described as *arhats* (*ālúóhē* 阿羅呵, *ālúóhē* 阿羅呵 or *ālúóhàn* 阿羅漢). The first appearance of the term *ālúóhàn* 阿羅漢 appears in chapter 1 (426a06) where the distinction is made between the three modes of practice of the arhat, *pratyekabuddha* and bodhisattva. Whilst the term arhat is taken as being the accepted rendering of *ālúóhàn* 阿羅漢, its implication within the text is not that of being ‘noble’ in the sense of someone worthy of religious praise or celebrity (Monier Williams 1899, p.93) but someone who is striving to win a personal gain, i.e. they are deserving of some end result. From a philological perspective, Karashima (2010, p.4) comments that compared with other recensions, the Lokakṣema translation style treats the terms *śrāvaka* and arhat as synonymous.

6.2.2) The Bodhisattva Path in the *Dàoxing*

Hikata (1958, p.xxxiii) provides a useful comparative study between the various Chinese recensions of the *Aṣṭasāhasrikā* and the larger *prajñā-pāramitā* texts in which he substantiates the view that the larger texts are revisions created in response to developing doctrinal interpretations. His study concludes that during the period of the emergence of these texts there was a simple list of four stages which becomes expanded to a list of ten, the list itself undergoing changes dependent upon the text considered. The discussion that Hikata provides is focused upon the later texts, particularly the *Suvikrāntavikrāmi-paripṛcchā prajñā-pāramitā-sūtra*. The Sanskrit terms that Hikata identifies differ somewhat to those given by Karashima in his *Glossary*. Their reconstructions are summarized in the following table.

	T224	Hikata (1958)	Karashima (2010)
1	<i>xīnfāyì</i> 新發意	<i>prathama-cittopāda</i>	<i>nava-yāna-samprasthita</i>
2	<i>āshéfú</i> 阿闍浮 <i>suīcìdìshàng</i> 隨次第上	<i>ācārabhūmika</i> ‘gradually progressing’	<i>ādibhūmi</i> <i>carya-pratipanna</i>
3	<i>āwéiyuèzhì</i> 阿惟越致	<i>avaivartika</i>	<i>avivarti(ka)</i>
4	<i>āwēiyán</i> 阿惟顏	<i>abhiṣeka</i>	<i>abhiṣeka</i>

Table 21: The four bodhisattva grounds.

As can be seen, Hikata and Karashima concur only on the names of stages 3 and 4 and are at variance in the Sanskrit correspondences for the first and second stages. Hikata notes that Kumārajīva's equivalence of the term *suīcìdìshàng* 隨次第上 is *xíng liù bōluómì* 行六波羅密 (*ṣaṭ-pāramitācāra*) which is a point of interest as the narrative of the *Dàoxíng* itself does not support the notion of engaging the *pāramitās* in the sense of distinct, separate practices. Furthermore, Hikata also gives the Sanskrit *ācārabhūmika* for *ādūfú* 阿闍浮. Whilst, as South-Coblin (1983, p.246) argues, there may be reasonable grounds for this choice based upon reconstructions derived from old Chinese phonology, the doctrinal argument would be against this. Doctrinally, Karashima's *ādibhūmi*, implying the 'first steps' upon the ground of the bodhisattva path, is more suited to the narrative context of the *Dàoxíng*.

Unlike the stages of the arhat path which are recognized and outlined in both scriptural and commentarial sources it would appear, then, that during this period in the development of the early Mahayana, the stages of the bodhisattva path are not treated in a similar way. In brief, the stages are spoken of, but not collectively in the form of a *mātrkā* or list in which one stage is depicted as progressing into another. There is, for instance, no comparable list to that of the ten *bodhisattva-bhūmis* as described in chapter 26 of the *Avataṃsaka-sūtra* (*Dàfāngguǎng Fó Huáyán Jīng* 大方廣佛華嚴經; T 279). To obtain a clearer understanding of the vision of the bodhisattva path as presented in the *Dàoxíng*, the above list of terms and their possible implications must be understood from contexts given within the *Dàoxíng* itself.

6.2.2.1) *Nava-yāna-samprasthita*

Although the predominant translation style found in the Lokakṣema text is to *transliterate* key terminology, in the case of the descriptors of those newly entering the bodhisattva path, the choice was to *translate*; perhaps reserving the act of transliteration for those categories considered to be those of *mahāsattva*. The choice of wording for such a significant concept, however, is inconsistent. In the first half of the sutra a mixture of Chinese equivalents are used which become replaced with a consistent use from chapter 14 onwards.

This range of terms and their usage is summarized in the following table.

Freq.	Keyword	Chap.	Locations
20	xīn/chū fāyì (新/初)發意	3	427b25, 437c02, 437c06
		4	438a19
		6	442c02
		10	448c11, 448c13
		16	458b01
		18	460c27
		19	462b24
		21	464b18
		22	465a24
		23	465c06, 465c19, 465c23, 465a07, 466a14
		28	471c21, 472a10
		29	476c04
2	xīnxué (pūsà) 新學(普薩)	1	427a27, 427a28
		4	438b10, 438b19
		14	453c02
1	xīnxué (fāyìzhě) 新學(發意者)	10	448c11

Table 22: References to the *nava-yāna-samprasthita-bodhisattva*.

The consistently applied term is *xīn* 新, ‘new’ or ‘newly’, which carries with it imagery of the freshness of youth and a level of fragility that is easily disturbed or even destroyed. The overall picture created within the discourse of the text is that a ‘new’ bodhisattva is someone highly motivated, perhaps riding upon a wave of joyous emotion yet lacking the emotional stability and insight of one more experienced in their training. This concern is most directly expressed in two passages. Firstly in chapter 3 (427a27) the adverse emotional effect upon those newly-training bodhisattvas under the guidance of ‘bad teachers’ (*èshī* 惡師) are compared to positive emotional responses of those who are supported by good teachers (*shànshī* 善師). The second illustrative example is found in chapter 4 (438b10). Here Maitreya cautions against hastily talking about those aspects of the path best suited for the ears of *avaivartika-bodhisattvas* who are able to hear such things due to their emotional stability. The effects of these upon *nava-yāna-*

samprasthita-bodhisattvas would simply cause a loss of faith and joy resulting in unhappiness and the inability to continue with their practices.

The topic of emotion and its importance in the development of what the text conveys as the right approach to practise is also mentioned in chapter 4 (438b20). In this instance, Śakra enquires how a bodhisattva is able to ‘delight’ (*quànzhù* 勸助, *anumodana*) in producing the necessary blessings and merits needed to create *anuttarā-samyak-saṃbodhi*. Maitreya explains that it requires knowing the basis of the path and an understanding of its positive effects. Śakra asks for the bodhisattva path to be expressed in terms that are best suited to their disposition, in terms of the desire to perform good deeds, the achievement of merit and the ability to progress upon the spiritual path. Yet, it is Subhūti who gives an explanation for the fallibility of this approach, directly relating it to experiences of the mythos surrounding entrapment, magical power, the quest and the path. In chapter 10, (448c14) he says that those bodhisattvas new to raising the wish ‘know very little, their minds have not yet entered the great dharma, nor do they recite and chant the *prajñā-pāramitā*. And, because of this such people are got at by Māra.’ As discussed in a previously in chapter 4, this ‘great dharma’ is no other than the *upāya-kausālya*.

The vulnerability of the newly aspiring bodhisattva is once more addressed in chapter 14. Again the topic focuses upon the differentiation of what should be taught to those new to the path (453b28) on the subject of ‘basic non-existence’ (*běnwú* 本無). The doctrine of ‘basic non-existence’ (*běnwú* 本無), the text explains, may have a liberating effect, but if it falls on the wrong ears in the wrong way, then the outcome, whilst positive in itself, may run counter to the aims of the Mahayana. The comments made by the Buddha (453c03) on this matter again relate to the lack of *prajñā-pāramitā* and a suitable *upāya-kausālya*. A closer reading of the text also indicates that the newly-aspiring bodhisattva, practising the lower-five *pāramitās* for immeasurably vast numbers of lifetimes achieves less than the *srota-āpana* who will achieve nirvana within seven lifetimes. The image conveyed is that the preoccupation with service, even to hundreds of buddhas, results in such bodhisattvas developing a sense of isolation, calm and quietude more concrete than that of the arhat path itself.

6.2.2.2) Ādibhūmi

The second stage on the bodhisattva path is described in the *Dàoxíng* as going onwards beyond the stage of creating the aspiration and making progress towards the goal but success is not yet assured. This stage is only referred to on a handful of occasions, as indicated in the following list.

Freq.	Keyword	Chap.	Locations
4	āshéfu 阿闍浮	13	452b02, 452b10
		23	465c25
		29	477b02
1	suīcìdìshàng 隨次第上	23	465c20

Table 23: References to the ādibhūmi-bodhisattva.

The relative lack of discussion of this stage can be seen as an indicator that the redactors of the *Dàoxíng* associate the ādibhūmi stage with that of the *nava-yāna-samprasthita-bodhisattva* as both are prone to sinking back into the arhat path. Furthermore, the path of the bodhisattva discourages the chasing after spiritual goals which might appear to support the illusion of ‘progress’ as even these are delusory. The practice of the bodhisattva is not one of earning merit for himself, but one of service and of dispensing the means of awakening to others. This giving of service is atypically referred to in chapter 19 (462a07) of the *Dàoxíng* by means of an enumerated list of ‘four factors’ (*sìshì* 四事, *catuḥ-saṃgraha-vastu*). More specific details of the circumstances and training that results in a *nava-yāna-samprasthita-bodhisattva* making headway on the path are requested by Subhūti at the outset of chapter 13 (452b02). At this point the response given by the Buddha is worth citing at length, the passage reads:

須菩提白佛言：“云何阿闍浮菩薩學般若波羅蜜？”

佛言：“當與善知識從事；當樂善知識；當善意隨般若波羅蜜教。何等為隨般若波羅蜜教？是菩薩所布施，當施與作阿耨多羅三耶三菩。莫得著色、痛痒、思想、生死、識。何以故？深般若波羅蜜、薩芸若無所著。若持戒、忍辱、精進、禪、智慧，當持是作阿耨多羅三耶三菩。莫得著色、痛痒、思想、

生死、識。何以故？薩芸若無所著，無得樂阿羅漢、辟支佛道。’阿闍浮菩薩稍入般若波羅蜜中如是。”

Subhūti said to the Buddha: ‘Explain how an *ādibhūmika* bodhisattva trains in *prajñā-pāramitā*.’

The Buddha said: ‘In those things which come from being with a good *kalyāṇa-mitra*, to delight in the company of the *kalyāṇa-mitra*, and then with good intent follow the teachings on *prajñā-pāramitā*. How are the teachings on *prajñā-pāramitā* to be followed? A bodhisattva’s *dāna* is giving that which bestows *anuttarā-samyak-saṃbodhi*. [He] does not seek, [nor] hold onto, any *rūpa*, *vedanā*, *saṃjñā*, *saṃskāra* or *vijñāna*. For what reason? The deep *prajñā-pāramitā*, *sarvajñā* – there is nothing to hold onto. Taking up of *śīla*, *kṣānti*, *kṣānti*, *vīrya*, *dhyāna* and *prajñā*, to take up, to create *anuttarā-samyak-saṃbodhi*, is neither seeking [nor] grasping onto any *rūpa*, *vedanā*, *saṃjñā*, *saṃskāra* or *vijñāna*. For what reason? *Sarvajñā* is nothing that can be held onto. There is no joy in finding the arhat and *pratyekabuddha* paths. An *ādibhūmika* bodhisattva’s gradual entry into *prajñā-pāramitā* is like this.’

As can be seen, this passage of the dialogue emphasizes the bodhisattva’s engagement with the *kalyāṇa-mitra* and the gradual relinquishing (*suícì dīshàng* 隨次第上 literally means ‘gradually going up, step by step’) of those practices associated with the observation of the workings of the skandhas. Significantly the passage reconnects the imagery of the path with the topic of *sarvajñā* which, again, is rejected as some form of goal achievement.

6.2.2.3) *Avaivartika*

The third stage of the path, the image of the *avaivartika* forms the focus of the *Dàoxíng*, the role model or hero that the audience of the text is encouraged to emulate. Erudite, imperturbable and unremitting, the *avaivartika-bodhisattva* represents all that is noble and supreme in a bodhisattva and is the most widely discussed category of the text. Unlike the previous two stages, however, there are no variations in translation style as the transliteration *āwéiyuèzhì* 阿惟越致 is used throughout the text. Within the purview of the bodhisattva path contained in the

Dàoxíng, the image of the *avaivartika* is the most significant landmark. As the following list illustrates, the *avaivartika-bodhisattva* is referred to consistently throughout the text.

Freq.	Keyword	Chap.	Locations
74	āwéiyuèzhì 阿惟越致	1	426a17, 426c26
		2	430a17
		3	432b08, 437b20, 437b27, 437c13, 437c21
		4	438b12
		8	444c03
		10	450a15
		13	452c29
		15	454b15, 454b17, 454b25, 454b25, 454c03 454c05, 454c24, 454c25, 454c28, 455a07 455a12, 455a14, 455b05, 455b14, 455c05 455c21, 455c21, 455c22, 455c23, 455c25 455c28, 456a13, 456a14, 456a22
		16	456a25
		17	459a23, 459a24, 459a25, 459a26
		18	459b09, 459b14, 459b15, 459b19, 459b27 459b28, 459c05, 459c06, 459c07, 459c11 459c17, 460b28, 460c01, 460c04, 460c21
		21	464b03, 464b04, 464b15
		22	464c20, 465a25, 465a26
		23	465c12, 465c21, 467b13, 467c06
		24	467c14, 467c15, 467c16, 467c20, 467c25
		26	470a08
		28	474a06
		29	475c26

Table 24: References to the *avaivartika-bodhisattva*.

Regardless of these numerous references to the *avaivartika* there is still the characteristic lack of any consolidated detailed description. Chapter 15 is dedicated to a discussion of the *avaivartika* and certainly contains the largest share of

references, but this chapter only deals with the approaches of Māra, a topic discussed earlier in this thesis.

The *avaivartika* then, stands in distinction to the *nava-yāna-samprasthita-bodhisattva* as many of the *avaivartika* qualities are the converse of those attributed to the beginner. An *avaivartika* no longer has any fear of gain or loss (426a17). The text speaks of a *nava-yāna-samprasthita-bodhisattva* being subject to doubts and uncertainties due to inexperience, or even the lack of right motivation. Such *bodhisattvas* are portrayed as holding a sense of expectation, feelings of rejection, ideas of right and wrong, and a raft of other dualistic assumptions which a *avaivartika* no longer shares. Consequently, with no expectation of gain nor any fear of anything to lose, an *avaivartika* becomes ‘immovable’.

In comparison with an *ādibhūmi-bodhisattva*, an *avaivartika* is described as no longer being preoccupied with the goal of personal escape or training, but only with the sharing of experience and understanding with others as the application of the *catur-saṃgraha-vastu* (*sìshì* 四事). In the discussion of the merits of *prajñā-pāramitā* found in chapter 3 (437b19), this topic is further amplified in a comment made by the Buddha to Śakra which stresses the importance of the pedagogic role as a defining feature of an *avaivartika*. Here practitioners, both male and female, are urged to transmit the text in writing to others, causing its method to be trained in and discussed.

Using phraseology characteristic of the *prajñā-pāramitā* sutras, chapter 2 (430a15) sees a question put to Subhūti by Mahākauṣṭhila and Mahākātyāyana on the signs (*xiāng* 相, *lakṣaṇa*) of *prajñā-pāramitā*. As mentioned previously, a functional relationship between named personae and the topics they contribute to can be observed. Mahākauṣṭhila is noted for his understanding of *pratītyasamutpāda* and analytic thinking and Mahākātyāyana for his understanding of the basic principals of doctrine and the ability to explain obscure topics. Their enquiring after the signs of *prajñā-pāramitā* indicates the support of some form of evidence based approach and represents the attempt to identify *prajñā-pāramitā* as arising from a matrix of formative causes. The sense conveyed is that of a dharma (*fǎ* 法) being something that can be itemized. Subhūti answers that *prajñā-pāramitā* arises from the method (*fǎ* 法) of an *avaivartika*, and is observed through his actions. The text suggests that

the signs of an *avaivartika* are not seen through personal introspective contemplations such as watching the functioning of the mind, but are observable to others through the demeanour of an *avaivartika-bodhisattva*. This interpretation is supported by the comment made in chapter 17 (458c27), where the Buddha explains to Subhūti that an *avaivartika-bodhisattva* in possession of the *upāya-kausālya* (the great dharma from which *prajñā-pāramitā* arises) no longer sees himself on any path at all.

This topic is re-examined in the exchange between Subhūti and the Buddha in chapter 15, (454b15) in a discussion of the immovability of an *avaivartika*. The passage itself reads:

須菩提白佛言：「阿惟越致菩薩當何以比？當何以觀其行？當何以相？當何從知是阿惟越致菩薩？」

佛言：「阿惟越致菩薩如逮得禪者不動搖。如羅漢、辟支佛地、佛地，是諸(←佛)地如本無，終不動。」

Subhūti said to the Buddha: 'What is an *avaivartika-bodhisattva*? How can one be seen pursuing? What are the signs? How is it known that a bodhisattva is an *avaivartika*?'

The Buddha said: 'An *avaivartika-bodhisattva* has obtained the *dhyāna* that is unshakable, like those [upon] the arhat, *pratyekabuddha*, and Buddha grounds. As the buddha ground is basically nothing, so [there is nothing] to move.

From the comments given by the Buddha it can be seen that *Dàoxíng* is actively supporting the view of the *avaivartika* as someone who is awakened, standing on the threshold of the buddha path. The *avaivartika*, the Buddha explains (455a12) has finally crossed over (*shìwèijídù* 是為極度). The completion of the path as a means of deliverance is also suggested. Chapter 15 further points out that an *avaivartika* goes beyond the need to seek the aid of, or take refuge in, any other being, whether human or divine. The *avaivartika* pays homage to no one and his moral and ethical behaviour is spontaneously perfect. Particular emphasis is given to the approachability and affability of an *avaivartika*. For the *avaivartika*, the path as a pursuit has come to an end, his mind is fully immersed in *prajñā-pāramitā* and its

attendant *sarvajñā*. Acting like the Buddha, an *avaivartika* becomes a de facto buddha.

6.2.2.4) *Abhiṣeka*

Of the four stages, that of the *abhiṣeka-bodhisattva* is the least discussed. The term occurs in a single passage of chapter 23 in a discussion upon the relative merits of each of the stages.

Freq.	Keyword	Chap.	Locations
2	āwéiyán 阿惟顏	23	465c21, 466a03

Table 25: References to the *abhiṣeka-bodhisattva*.

The absence of any prolonged discussion does not undermine the status of this level, the *Dàoxíng* is, after all, a text discussing the progress of the bodhisattva. The way in which the comparison is made between the achievements of these levels is of interest. In the passage found in chapter 22 (465c21), it is Śakra and not Subhūti or Śāriputra who asks for more details on the benefits gained by those who reach this ground. From a structuralist standpoint, it is consistent with the function of the Śakra persona to raise this particular question. As *arhats*, any curiosity or desire for personal benefits would no longer be expected from Subhūti or Śāriputra. Śakra, on the other hand is Lord of the *trāyastriṃśa devas*, a state achieved only through the acquisition of vast merits accumulated through the performance of huge numbers of good deeds. So, if the merits of a bodhisattva transcend those of deva, how are these to be expressed? The Buddha responds by explaining that all categories find delight in their achievements yet he does not express this in terms of the activities, powers or *samādhi* typical of later texts. The Buddha is depicted as working through the imagery of the environment, its make up and indeterminable size. Again there are structural resonances with the notion of kingship and sovereignty over lands and dominions, as both Śakra and the Buddha share the same caste as kshatriyas. The relative achievements of these three groupings described by means of illustrative comparison can be generalized in the following table:

	Bodhisattva Ground	All the parts of...	Object
1	<i>navana-samprasthita</i>	the land	Mount Meru
2	<i>ādibhūmi</i>	the land	a single <i>buddha-kṣetra</i>
3	<i>avaivartika</i>	all the oceans	a single <i>buddha-kṣetra</i>
4	<i>abhiṣeka</i>	all the space	<i>asaṃkhyeyas</i> of <i>buddha-kṣetras</i>

Table 26: The bodhisattva grounds and their topographic similitudes.

The substances of the stage, the lands, oceans and space, are all objects of immediate experience whose increasingly vast numbers and extents become more difficult to comprehend. An alternative interpretation is that the extents and nature of the lands, oceans and space listed become increasingly difficult to physically traverse. The ground around a single mountain can be imagined as easily crossed, the oceans less so but the depths of space are impossibly difficult to both comprehend and to travel. The units or objects of reference become more impossibly difficult to imagine too. A mountain can be seen in its entirety, the ground seen to the ends of the horizon and the oceans that surround the major and minor continents can be seen and so become imaginable. When the level of the *abhiṣeka-bodhisattva* is envisaged, however, the scale shifts to one of incalculable quantities of world systems. In a manner consistent with the text, that which the questioner seeks to determine, is deliberately made indeterminate, so as to continuously re-establish the limitations of dualistic conceptualization. The text is attempting to inculcate within the audience the interpretation that bodhisattvas at this stage should not be subject to criticism and divisive scrutiny. Śakra's very attempt to 'weigh-up' the benefits of the bodhisattva's achievements will inevitably cause him to define their worth in terms of their binary-opposites (i.e. as faults). This is exactly what is found in the tale of Sadāprarudita, when he is told (472a10) not to find fault with Dharmodgata Bodhisattva-Mahāsattva.

6.3) Paradigmatic Changes in the Idea of the Spiritual Journey

If the stages of the *śrāvaka* and bodhisattva paths presented in the *Dàoxíng* are compared then clear structural parallels can be observed. Each path is described in terms of four categories and each shows similar divisions of progress and shares more than one common conceptual feature. In its simplest form, these stages can be arranged in the following matrix.

<i>Śrāvaka-yāna</i>		<i>Bodhisattva-myna</i>	
<i>srota-āpana</i>	stream-enterer	newly raising the intent	<i>nava-yāna- samprasthita</i>
<i>sakṛd-āgāmin</i>	once-returner	going step by step	<i>carya-pratipanna</i>
<i>anāgāmin</i>	non-returner	non-returner	<i>avaivartika</i>
arhat	noble one	anointed-one	<i>abhiṣeka</i>

Table 27: Parallel list of the four grounds of the *śrāvaka* and *bodhisattva* *yānas*.

For both sets the first three stages are descriptive and the final category is nominal, conveying the sense of transformation associated with royalty-divinity. The *śrāvaka* is ennobled becoming one worthy of worship much like a *jina*, whereas the *bodhisattva* receives full kingly consecration as befitting the *cakravartīn*. Gombrich (2009, p.57) outlines the traditionally accepted etymological account that the word *arhat* is derived from the roots *hanta* and *ari* and so implies ‘killer of enemies’ which is consistent with the paradigm of the *jina* as a conqueror. This fourfold division can be seen as reflecting a broader metaphorical context which combines the metaphors of growth, travel and process together. As these four stages are part of an overall syntagmatic structure, with each of the metaphors themselves a paradigmatic shift, placing these notions in the matrices below illustrates how metaphors can be mixed within a narrative without loss of meaning.

The first matrix portrays how the syntagm of the path as a developmental process can be expressed using a variety of language metaphors. The second matrix transposes the named stages of the path found in the *Dáoxìng* onto the backdrop of this process. In doing so, it positions the paths of the *śrāvaka* and *bodhisattva* in parallel, in which the *bodhisattva* path emerges from the *śrāvaka* path through a process of binary paradigmatic change, i.e. the exclusive approach of the *śrāvaka* becomes the inclusive path of the *bodhisattva*.

Syntagm: 'From the beginning there are developments, completion and consequences.'

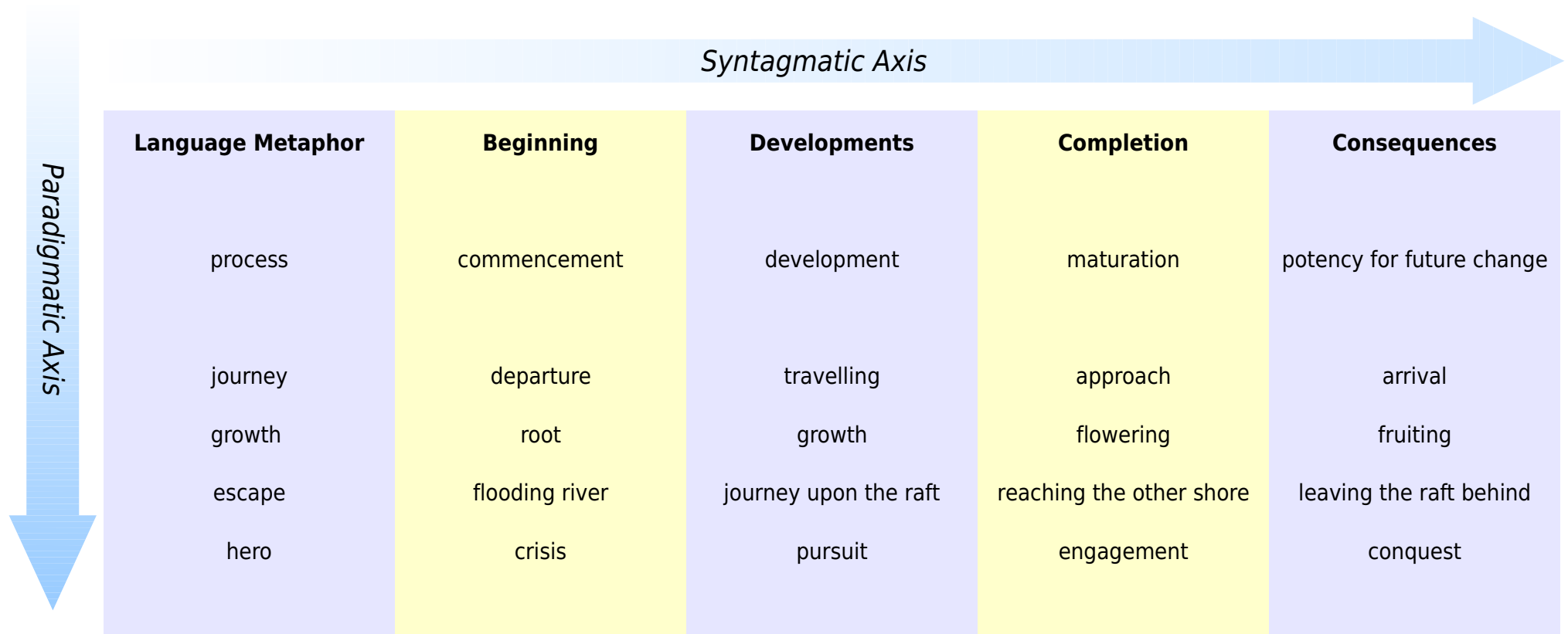


Figure 8: Metaphors for the process of change and development.

Syntagm: 'From the beginning there are developments, completion and consequences.'

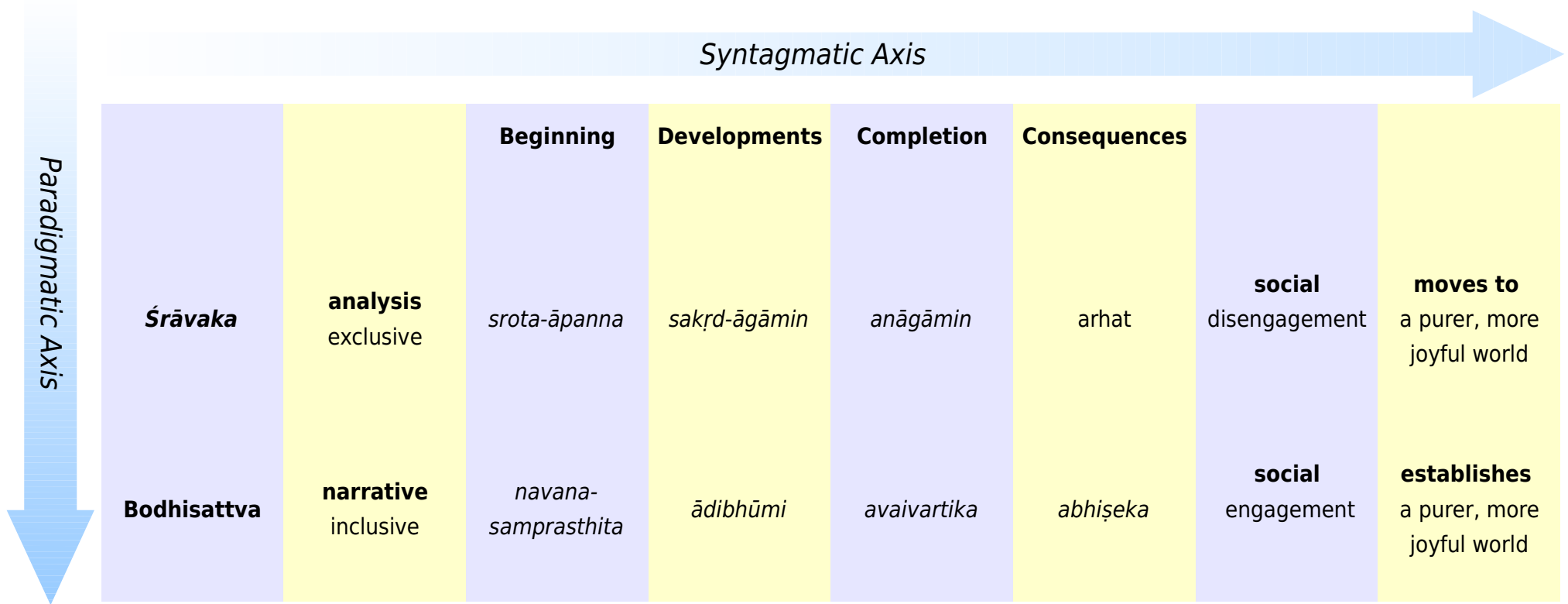


Figure 9: Processes of change and development and the notion of the path.

6.4) Going Beyond the Grounds and Path of the Arhat

The path of the arhat (*arahant*) is one of conquest (*Arahanta Sutta*, SN 1.25, SA 2166, T 1509, SA 581-582) and those who have reached the safe grounds of the arhat can enter into *parinirvāṇa* upon death. This is not the case for the aspiring bodhisattva who is cautioned against seeking such repose. The arhat as a *śrāvaka* is a disciple or ‘follower’ who can be described as a ‘passenger on the raft’ of the dharma. The bodhisattva in seeking to become a ‘guide’, on the other hand, could be called a ‘raft-builder’ in a manner much like the Jain notion of the Tīrthaṅkara or ‘ford-maker’. Again drawing upon metaphorical imagery, the bodhisattva is one who fearlessly returns; is one who possesses ‘all-knowledge’ (*sarvajñā*) and is capable of ‘building more rafts’ (*upāya-kauśalya*) for those ‘drowning’ (*sarva-sattvas*) in the deluge of the flood (*samsara*). The motivation which produces this wish to return, the *Dáoxìng* explains, is a compassion born *prajñā-pāramitā* (458b27, 462b17, 462c08) which directs the other five *pāramitās* (462a02). Because there is this reversal, the ‘lower-five’ are no longer held to be a preparatory sequence of practices leading towards *prajñā-pāramitā*. These five *pāramitās*, in effect, reflect some form of awakened activity. Consequently they are not practices with the intent of gaining merit through the worship, giving of offerings and services to the Buddhas alone, but that gained through the generosity, patience, exertion and performance of moral actions in the service of others.

In chapter 3 (431a06), the Buddha himself describes the moment that he ‘finds’ *prajñā-pāramitā*.

佛語諸天人：“如是，如是。昔我於提和竭羅佛前，逮得般若波羅蜜。我便為提和竭羅佛所受決，言：‘卻後，若當為人中之導，悉當逮佛智慧。卻後無數阿僧祇劫，汝當作佛，號字釋迦文。天上天下於中最尊，安定世間，法極明，號字為佛。’”

The Buddha said to the devas: ‘So it is, so it is. Long ago, in front of Dīpaṅkara Buddha I found *prajñā-pāramitā*. Dīpaṅkara Buddha then spoke this assurance for me, saying: “Afterwards, when you come again amongst men you will lead all to reach the wisdom of the buddhas. When

you come again it will be after countless *asaṃkhyeya kalpas* and you will be a buddha named Śākyamuni; most honoured everywhere; the peace of the world, your dharma most bright. You will be called “The Buddha”.’

The *Dàoxíng* offers nothing else on this legendary meeting but further narrative details can be found in the *Mahāvastu*. Believed to be composed as early as the second century BCE (Jones 1949, p.xi, Nariman 1972, p.18), the accounts given in *Mahāvastu* of the meeting between Dīpaṃkara and Megha (Jones 1949, p.188-203) shares many narrative features with the *Dàoxíng* including the offerings of flowers, presence of the devas, miracles, the inclusion of a girl named Prakṛiti who offers flowers (re-emerging in chapter 16 of the *Dàoxíng* as Gaṅgā[-devī]), the granting of assurances (*vyākṛta*) and the eventual distress of Māra.

The *Mahāvastu* makes it clear that initially Megha was not a disciple of Dīpaṃkara but a young brahman (Vedic priest) who had learnt all the Vedas and was on his way to Dīpavatī to find money to pay his teacher. Described in a manner suggestive of a wandering mendicant, the image created is of an already spiritually powerful individual who was capable of influencing those around him as ‘whatever village, city or town he entered the confines of became free from affliction and distress’.

On receiving an assurance from Dīpaṃkara, Megha undergoes a cathartic experience expressed in the *Mahāvastu* as ‘flying in air’, an event which is a likely match for what *Dàoxíng* names as the ‘reaching for and finding of *prajñā-pāramitā*’ (*dàidé bānrùobōluómì* 逮得般若波羅蜜逮得般若波羅蜜). Although the *Mahāvastu* makes no reference to *prajñā-pāramitā*, it does describe Megha making the following aspiration:

May I too in some future time become a Tathāgata, an Arhan, a perfect Buddha, gifted with knowledge and conduct, a Sugata, an unsurpassed knower of the world, a driver of tameable men, a teacher of *devas* and men, as this exalted Dīpaṃkara now is.

Trans. Jones (1949, p.194)

The ‘Arhan’ that he aspires to become is not that of a follower of the *śrāvaka* path although the tale explains that Megha abandons his Brahmanic teacher and joins Dīpaṃkara’s sangha. The image conveyed is that Megha undergoes something of a

Damascene conversion. At first he is unaware of what Dīpaṃkara specifically teaches, but is inspired by what Dīpaṃkara has become.

The discourse of chapter 18 takes this topic further and offers additional insight into what the authors of the *Dàoxíng* regarded as those factors distinguishing the bodhisattva from the arhat. In a lengthy statement the Buddha is presented commenting upon those who would categorize others in their practice of the pursuit into some form and orthodox and heterodox groupings. The divisions are based upon what appears to be a sense of competition which the *bodhisattva-mahāsattva* rejects (461b05). The text speaks of the achievements of those practising near towns (*chéng páng* 城傍) and how they are reviled by those who don't, a group implied as being *arhats* (461b06). This close association with communities rather than isolated, solitary living is a defining feature of the bodhisattva which, when combined with the various forms of *samādhi* listed in the text, convey the message that the *bodhisattva-mahāsattva* experiences a sense of social and cosmic communion. The *Dàoxíng* suggests then, that the right course to be taken by the bodhisattva is to follow a form of urban Buddhism, a situation in which the close association with towns and villages enhances rather than hinders the pursuit. The text later conveys this idea in the form of the *bodhisattva-mahāsattva* Dharmodgata who becomes the very epicentre of his community and 'perfuming' or pervading (*xūn* 薰, *vāsanā*) it with harmony, peace and order. As the embodiment of *prajñā-pāramitā* he becomes, through association, akin to the precious *maṇi* pearl described in chapter 3 (435c26). Whereas the jewel is capable of purifying physical poisons, the *bodhisattva-mahāsattva* can be conceived as being able to affect reactions in the minds of those around him. This is the power of the *upāya-kausālya*. Through the power of this influence, the *bodhisattva-mahāsattvas* in possession of an assurance (i.e. an *abhiṣeka-bodhisattva*) has some of the qualities of a *paranirmita deva*, whilst acting completely opposite to the aims of *Deva-putra-māra*

6.5) Māra Encounters and the Stages of the Path

Earlier in this thesis the depiction of Māra within the *Dàoxíng* was explored in which the various deeds were discussed. With this in mind, it is also possible to correlate the relationship between these deeds and the stage of the pursuer of the path.

Within the mythology of Buddhism, Māra's function is that of the trapper of the worldly mind within samsara with that of the Buddha as the provider of the means of breaking the forces of that entrapment (*Dvedhāvitakka Sutta*, MN 19, MA 102). For the worldly, this entrapment is invisible, whereas to the awakened all is revealed. Initially, from the perspective of the *Dào xíng*, the path is one from complete entrapment to total release. The nature of these opposing positions can be summarized as follows:

Entrapment	Release
<i>prthag-jana</i>	<i>samyaksam-buddha</i>
<i>laukika</i>	<i>lokuttara</i>
fully immersed in the flood	completely risen above the flood
Māra unknown and invisible	Māra known and visible
processes of entrapment not apparent	all processes visible
<i>ajñāna</i>	<i>sarvajñāna</i>

Table 28: Opposing positions of entrapment and release.

Both the Buddha and Māra as the polarities of entrapper and rescuer are said to have various means or advantages, which they can apply to the minds of others, forces which can be said to be working simultaneously, one against the other. As the disciple applies the dharma or the method of the Buddha, then Māra will respond with method on a like for like basis. When companions are sought, disputes arise between them. When the teacher is found, conflicts of interest arise; when the path is trod, apparitions arise, and finally when *dhyāna* is practised, the joyful security sought will be disturbed with fear and doubts. At none of these times, is Māra directly encountered other than when the bodhisattva sits at the *bodhimāṇḍa*. These degrees of approach can be generalized in the following table:

	Subjection to Māra's Free Control		Subject to Māra's Direct Hostility			
<i>Bodhisattva path</i>	<i>prthag-jana</i>	<i>navana-samprasthita</i>	<i>ādibhūmi</i>	<i>avaivartika</i>	<i>abhiṣeka</i>	<i>samyaksam-buddha</i>
<i>Śrāvaka path</i>		<i>srota-āpanna</i>	<i>sakṛd-āgāmin</i>	<i>anāgāmin</i>	arhat	n/a
Mode of Temptation						
Self-entrapment	✓					
Interpersonal disputes		✓				
Poor relationship with teacher		✓				
Māra transformation			✓			
Sly approach, 'doubts'				✓	✓	
Direct contact						✓

Figure 10: Approaches of Māra and stages of the path.

Within the *Dàoxíng*, the emphasis is upon the vicissitudes of the path rather than what has been achieved. This lack of emphasis upon 'positive-outcomes' is understandable as the text is a polemic against spiritual-materialism. It is important to note that the authors of the texts could have easily created such lists but chose to remain in narrative form. The later elaboration of the ten *bodhisattva-bhūmis*, on the other hand, not only increases the number of stages, but again introduces a paradigmatic shift, one in which the fruits of the path are emphasized.

6.6) The Depiction of the Path In the Tale of Sadāprarudita

The nested tale is a structural feature common to many Mahayana sutras and typically functions as an illustrative parable. In the case of those tales contained within the discussion of the works of Māra, they are relatively short and serve to illustrate the meaning of a single topic. Tales such as that of Sadāprarudita are more extensive and have led others, notably Conze, to question its inclusion in the *Dàoxíng*. If the scholar is merely seeking to present a sutra in terms of later philosophical commentaries then much of the significance of the text as a whole, such tales in particular, will be easily overlooked.

The tale of Sadāprarudita balances the effects of the wrong and right ways of practice. At the start of the tale Sadāprarudita pursues the path with the wrong motive, under the wrong circumstance and without the support of spiritual friends. The 'truth' revealed to him is nothing other than a collection of words. Whilst the audience is to assume that he has an intellectual grasp of their meaning, none the less, he finds no release from his miseries and so he remains in suffering. Any 'truth' that he has heard, even if it is authentic, does not have the longed for transformative effect upon his mind. Only when the right motive arises, in the right context and with the right support, do the words that he hears have any transformative effect. The way in which he completes the path is, in effect, to no longer desire the path. In doing so, he undergoes a spiritual transformation in which the words once heard spoken by distant buddhas in visions are now genuinely expressed in the immediate moment. This is the long sought after *upāya-kaśālya*, the boon that brings him awakening as the fruit of the path.

The function of this tale within the overall structure of the *Dàoxíng* is to provide a vivid scenario in which the various topics discussed by the principal interlocutors become dramatized. The purport of the sutra is not complex and the initial declaration of Subhūti is simple in its denial of the earlier understanding of the Buddha's teaching, yet the thread of his message tends to become obfuscated under layers of elaborate description. Given that meaning can be conveyed via a number of communicative forms, the tale of Sadāprarudita then, rather than serving as a simple illustration, serves to provide a complete scenario, an account of someone on the bodhisattva path to whom all the best and worst eventualities occur. Whilst the reader of the discourse elements of the text may find the topics and style of discussion difficult or even impossible to make sense of, put in the form of a tale the key narrative points become a means, an *upāya*, towards accessing the meaning of the text as a whole. Bettelheim's comments in his psychoanalytic study of the impact of fairy tales, *The Uses of Enchantment*, are relevant here. There is, as Bettelheim (ibid. p.3) describes it, a 'struggle for meaning'. The value of the tale (*avadāna*) is much like the European fairy tale. He observes (ibid. p.155) that 'tales describe inner states of the mind by means of images and actions'. What might be unintelligible in terms of analytic discussion becomes intuitively understood through the use of story-telling which enables the imagination of the listening audience to frame the concepts provided in ways unique to their own experiences and imaginations.

Equipped with these observations it is possible to compile a list mapping the discourse topics with the narrative events in the tale of Sadāprarudita tale which reveals how the discourse is 'adapted' for the purposes of dramatization.

Discourse Topics	Tale Elements
The <i>bodhisattva-mahāsattva</i> .	• Sadāprarudita.
The <i>kalyāṇa-mitra</i> /Buddha.	• Dharmodgata - acts like a buddha.
Māra.	• Lands famed for Māra's pleasure. • Defiler of the throne of Dharmodgata.
Right practices.	• Offering of self, Sadāprarudita and women spill their own blood for sake of others.

Discourse Topics	Tale Elements
Wrong practices.	<ul style="list-style-type: none"> • Denial of self. Sadāprarudita sells flesh to obtain teaching for himself.
Divine Witness.	<ul style="list-style-type: none"> • Śakra.
Pursing right path.	<ul style="list-style-type: none"> • Giving service for the gain of others. • Freely gives his own blood (life). • Receipt of a divine boon.
<i>Upāya-kauśalya</i> .	<ul style="list-style-type: none"> • Meeting with the teacher. • Finding right motivation. • The effects upon understanding.
Awakening.	<ul style="list-style-type: none"> • <i>Prajñā-pāramitā</i> is seen to be like space, passing through all things.
Community Support.	<ul style="list-style-type: none"> • The merchant's daughter and social re-engagement.
Right juncture, (initial approach to the <i>bodhimāṇḍa</i>).	<ul style="list-style-type: none"> • Gandhavatī (the life transformed), the city as a beautiful, pure land due to the presence of a buddha-like being (Dharmodgata).
Suffering as dualistic thought.	<ul style="list-style-type: none"> • Alternating excited delight and weeping, replaced with lasting joy found in the presence of the <i>kalyāṇa-mitra</i>.
Receipt of an assurance.	<ul style="list-style-type: none"> • Becoming the future buddha named Kāma Katidha Phalāya.
Transformative effect of the truth.	<ul style="list-style-type: none"> • The realm shakes, entrance into <i>avaivartika</i> path, Śakra's transformation of the teaching hall into a divine palace.
Magical revelations.	<ul style="list-style-type: none"> • Divine visions, voices and apparitions of devas and distant buddhas.
Pursuing wrong path.	<ul style="list-style-type: none"> • Giving service for personal gain. • Duped into selling flesh. • Serves buddhas for wrong motive. • The knowledge of emptiness is not the entering into it, the truth of <i>prajñā-pāramitā</i> is the outcome of a mind-set. • Failing to obtain the support of others (i.e. the <i>kalyāṇa-mitra</i>).
Delusion.	<ul style="list-style-type: none"> • Dreaming during sleep.

Discourse Topics	Tale Elements
Realization.	<ul style="list-style-type: none"> • Visions and <i>samādhi</i> whilst awake. • Abandonment of dualistic thoughts as unitary experience.
Right context.	<ul style="list-style-type: none"> • Gandhavatī.
Wrong context.	<ul style="list-style-type: none"> • Māra's leisure grounds (i.e. the ordinary, material world).
Mundane world as portal to truth.	<ul style="list-style-type: none"> • Obtains support whilst in the land of Māra.

Figure 11: Elements of the path as narratemes in the tale of *Sadāprarudita*.

6.6.1) Narrative Events Related to the Fourfold Path Structure

The structural elements of the tale not only draw upon the discourse topics, they also address how the bodhisattva progresses upon the path. As mentioned earlier, those stages most widely considered in the text are those of the beginner and *avaivartika* and careful examination of the tale reveals how *Sadāprarudita* is depicted as passing through all four stages. As with discourse elements, the greatest emphasis is upon the outset and the raising of the right motive. Based upon the descriptions of the path given above, the following division of the narrative events can be assigned.

Opening Scenario

1. The Buddha begins to tell the assembly of the efforts of a bodhisattva in a distant world named *Sadāprarudita*. A bodhisattva first raised the aspiration to become a buddha in the distant past and has given service to many millions of buddhas.
2. One night, whilst dreaming *Sadāprarudita* is approached by a deva who tells him to seek the 'great dharma'.
3. After chasing a fruitless quest he becomes depressed and prone to tears.
4. Another deva appears in a dream telling him of a buddha named Dharmodgata-Aśugatra. The bodhisattva again becomes delighted, only to enter back into depression.

5. Whilst awake, he hears a voice telling him that there is a great dharma named *prajñā-pāramitā*. When Sadāprarudita asks where he can find it he is told to go east with no dualistic thoughts, no attachment to his ideas nor any hopes and expectations.
6. Again he becomes elated only to rapidly sink back into depression.

1) *Nava-yāna-samprasthita*

7. A vision of buddha who gives him instruction. He is told that all dharmas are like empty space and lack substance. Nirvana too, he is told, is like this; like a reflection in water or things seen in a dream.
8. The Buddha then tells Sadāprarudita to travel to a land called Gandhavatī where he will find a bodhisattva named Dharmodgata seated amongst many disciples from whom instruction in *prajñā-pāramitā* can be received.
9. Sadāprarudita is cautioned not to be judgmental towards his future teacher and to be aware of Māra's work.
10. Sadāprarudita's joy enables him to enter into a *samādhi* in which he sees all the buddhas of the ten directions. In response, all those buddhas see Sadāprarudita and praise his efforts. After awakening he despairs at the disappearance of those buddhas and again becomes depressed.

2) *Ādibhūmi*

11. He ventures out to find Dharmodgata and on his way he travels through a land 'famed for being the country of Māra's pleasure'. Whilst there he determines to obtain suitable offerings to later give to Dharmodgata. Without anything to give in exchange he decides to even sell his own body. Māra hears of this and decides to intervene. As a result no-one takes notice of the bodhisattva and Sadāprarudita again enters depression.
12. Śakra sees what has happened and intervenes. Transformed as a brahman he offers to buy some of the bodhisattva's body parts for use in Vedic sacrifice. Sadāprarudita agrees and begins to cut open his limbs when a merchant's daughter sees what is happening and rushes down to stop the bodhisattva

from injuring himself. After explaining his actions, the girl says that she and her entourage will join him in his quest. Upon this the brahman transforms back into Śakra who magically restores Sadāprarudita's body. After getting the permission of her parents, the girl and her entourage of five hundred maidservants follow Sadāprarudita in his quest.

13. They reach the jewelled realm of Gandhavatī and enter via its western gate to see the tower of Dharmodgata with their own eyes. Entering the tower they make offerings to *prajñā-pāramitā* after which they see Dharmodgata Bodhisattva seated upon a throne.
14. Sadāprarudita gives an account of his experience to Dharmodgata who then tells him that the buddhas are like space, they come from nowhere and go nowhere.
15. Dharmodgata makes clear the meaning of this truth. Sadāprarudita understands and immediately enters through the gates of sixty thousand *samādhis*.
16. Following this, Dharmodgata rises and returns to his mansion. Sadāprarudita arises from *samādhi* and leaves the mansion to joyfully reflect upon the prospect of receiving the *prajñā-pāramitā* teachings.
17. A while later Dharmodgata begins to teach *prajñā-pāramitā*. To prepare, he enters into *samādhi* for seven years with Sadāprarudita and his entourage still in patient attendance.
18. After a deva announces the return of Dharmodgata, Sadāprarudita and his entourage decide to dress the throne so that Dharmodgata can begin to teach. Māra sees this and 'enters the path' of Sadāprarudita in order to ruin it. This he does by raining dirt down upon the throne thereby making it unusable. Distraught, Sadāprarudita and the women decide to clean the place again but there is no water. Each one then takes a knife and bleeds themselves so as to use their own blood to wash the ground around the throne.

19. On seeing such devotion, Śakra appears to Sadāprarudita and magically transforms the grounds to lapis and gold and restores the bodies of Sadāprarudita and the others. The environs around the throne become transformed into jewelled pools, trees and railings and heavenly flowers rain down everywhere.
20. When Dharmodgata begins to teach, the assembly present lavish offerings, the assembly itself filling a square of some forty miles. He tells the assembly that all dharmas are the same, unfathomable, without substance.
21. Dharmodgata compares dharmas to the burning out of the flames of a fire. As distinct things the flames come from nowhere and goes nowhere. A flame itself is nothing other than an appearance.
22. He continues talking for seven days using a range of analogies illustrating how *prajñā-pāramitā* is nothing substantial and, like space, passes through all things.

3) *Avivarti(ka)*

23. Sadāprarudita is overjoyed with these teachings, the realm shakes and many people became *avaivartika*. The women pledge themselves and their property to Sadāprarudita who in turn offers these to Dharmodgata who accepts and then returns everything back to Sadāprarudita.
24. At that point Sadāprarudita again enters into *samādhi* and sees the insubstantiality of everyone and everything throughout the ten directions.
25. Sadāprarudita asks Dharmodgata how to speak with the ‘voice of a buddha’. He is told that becoming a buddha is like the construction and playing of musical instruments, it is not the outcome of a single factor but ‘many hundreds of thousands of factors’. There is no-one to see, no-thing to see.

4) *Abhiṣeka*

26. Dharmodgata asks if a statue of the Buddha used for worship contains any ‘buddha-spirit’? Sadāprarudita says ‘no’, adding that such things are made due to the desire to acquire merit; they are comprised of many things which

aid others to form ideas of a Buddha's *parinirvāṇa*. Dharmodgata adds that many factors lead towards the appearance of a buddha.

27. He concludes saying 'By sitting beneath the tree and subduing Māra, all *sūtra-dharmas* are completely understood, known to be no different from an illusion.'

28. After talking further on the nature of illusion, Dharmodgata then assures Sadāprarudita that he will become a buddha named Kāma-Katidha-Phalāya and the women in the entourage too will become buddhas one by one. Following this, all the women transform into men.

6.6.2) Sadāprarudita's Position on the Path

Now that the structure of the path has been established can it be determined which stage Sadāprarudita can be considered to have finally reached? Clearly it is not that of an *abhiṣeka-bodhisattva* as this is the topic of Dharmodgata's giving an assurance and so it can be interpreted, within the metanarrative of the path, that this applies to some future, yet to be born *bodhisattva-mahāsattva*. The giving of an assurance would certainly indicate that Sadāprarudita has reached the *avaivartika* grounds which would balance with the main discourse.

The tale, as with the discourse is typically nebulous on the threshold between the paths and the only valid yardstick to progress is the resistance to Māra temptations. Judged upon these, Sadāprarudita is just at the threshold of the *avaivartika* path. The reason for this conclusion is that the various encounters depicted in the tale are of self-entrapment and Māra transformation. At no point in the tale are we told that Māra 'slyly approaches' in order to talk in the thoughts of the bodhisattva.

6.7) Conclusions

The *Dáoxìng* displays paradigmatic changes in a number of areas, this includes the description of the path. The fourfold structure of the bodhisattva path as presented in the text has been described previously by other scholars but there has been no attempt to relate how these four paths bear a structural relationship to the similar fourfold division of the arhat path. The methods employed in previous

studies have been comparative but not structuralist and so have only served to highlight the differences between the various recensions. In seeking to establish the differences between the narrative features of these various texts, the integrity of any single work as a whole, has tended to become overlooked. As the central topic of the sutra is, as the title of text alludes, the pursuit of the path, then the bodhisattva path as presented in the text should be recognized as a critical topic. The completeness of the schema of the bodhisattva path is somewhat hidden due to the bias towards descriptions related to the earlier stages and their vicissitudes. Key narratemes such as the Māra and Subhūti personae have undergone expansion, based upon pre-existing narratives and so it is reasonable to expect similar patterns of development to be applied to the path. Reducing the concept of the path to a syntagm has enabled the transition from a fourfold arhat path to a fourfold bodhisattva path to be accounted for. As result, the nested tales of Sadāprarudita were re-examined in the light of the stages of the path described in the main body of the discourse whereupon it could be seen that the principal narrative events of the tale could be mapped against the four stages of the bodhisattva path described in the discourse.

7 Conclusions

The objective of this study has been to examine how the application of structuralist methodologies can expand our understanding of the development and function of the Māra mytheme in the *Dàoxíng Bōrě Jīng*.

Previous studies of the *Dàoxíng* and other works classed as belonging to the *Aṣṭasāhasrikā* genre have approached the study of these texts from the standpoint of textual criticism. By comparing the differences between works identified as recensions of now lost Indic witness texts, such studies have demonstrated an intermittent process of serialized emendation and expansion in the discourse and narrative of these texts. This approach relies upon the examination and comparison of various morphological features of related texts. Apart from the creation of recension histories, the range of findings resulting from these methods lies in the resolution of ambiguities arising from the inclusion of varying translation styles, scribal errors and the use vernacular forms. Whilst such methods indicate how variations in a specific text can occur, in general, they do not tackle questions surrounding the origins of the narrative contents of these texts.

Current ideas on the early origins of the Mahayana highlight the rising importance of the ‘cult of the book’ and how the early Mahayana emerged as a set of largely disparate movements whose ideas are expressed through the development of new sutras. These new sutras, however, share overlapping narrative threads and whilst each may display unique narrative variations, those variations, in order to become recognized as orthodox by the broader community could not have emerged in isolation. It is reasonable, therefore, to infer that they occurred as a result of the change in narrative or through the inclusion of pre-existing narratives not necessarily represented in other recorded texts. This, however, is not to imply that such narratives were widely known amongst all groups labelling themselves as followers of the Buddha, but were known amongst those communities who first included such ideas in their newly emerging texts. The inclusion of references to

the buddhas Akṣobhya and Ratnaketu is an example of this consolidation. It would be inappropriate to suggest that these narrative elements are unique to the *Dàoxíng*, but the possibility has to be entertained that the text represents an early attempt to draw these distinct threads together within the framework of a single meta-narrative.

The application of structuralist methods has identified how key mythic narratives presented in the *Dàoxíng* are critical features of the sutra and that an understanding of these is essential to a deeper understanding of the text. Specific concerns in the narrative, including the interaction with spirits, visions and voices heard in dreams along with the acquisition of higher forms of knowledge allude to experiences not uniquely Buddhist, but reflective of broader religious belief at the time of its creation.

This process drew attention to the role of the key personae within the narrative of the text and their contributory functions. As the title of the Chinese recension would suggest, the sutra is principally concerned with the path and pursuit of *prajñā-pāramitā* and avoids the ontological and epistemological debates commonly associated with the later *śāstra* tradition, nor is the text a polemic against Sarvāstivāda doctrine. The narrative depicts how those pursuing the path to awakening are held back by the expectation of finding a purely personal benefit and by unhelpful views on the nature of the divine, and how they are able to overcome these in order to proceed onwards to success. From the perspective of the *Dàoxíng*, the most noble goal is that of the bodhisattva and not those of the arhat and *pratyekabuddha*. The text depicts how erroneous choices made by the pursuant and his mentors are to be viewed as the works of Māra.

This study traced the various bodhisattva encounters with Māra described in the *Dàoxíng* and how these came to be seen in relation to the same mytheme portrayed in non-Mahayana texts; works considered to predate the appearance of the now lost Indic root text from which the *Dàoxíng* was translated.

As a force of negative restraint, the Māra mytheme can be considered to be a paradigmatic shift in mythic narratives pre-existing within Vedic belief. In addition to the accepted view of the four classes of Māra, this study would conclude that a fifth category should be considered, Māra by proxy, one in which the breakdown of

the relationships between bodhisattvas and their teachers is to effectively do Māra's work.

Just as the Māra mytheme shows assimilation from Vedic and PIE sources and becomes adapted to suit the narrative requirements of the text, similar processes were observed as occurring within the metanarrative of the path and the topic of *samādhi*. The claim made by the text that a central aspect of *upāya-kausālya* is not a 'burning away' of thought reflects a paradigmatic shift that results in the process of meditation too becoming altered. The depiction of *samādhi* becomes that of a thought-rich experience free from Māra's influence. The effect of this 'shift' is to displace the idea of the *śrāvaka samādhi* as a process of introspective deconstruction and replace it with one of extroversive construction. Retaining its original fourfold structure, the path of the *śrāvaka* becomes the fourfold path of the bodhisattva.

Finally, an exploration of the discourse and the events of the nested tale of Sadāprarudita confirm the close relationship between the path in the discourse and its portrayal in the narrative context of a nested tale.

On the basis of the exploration made within this thesis, it would be hoped that further research into the structures of various narrative texts be examined in a similar way in relation to other key works. The creation of narrative syntagms and the arrangement of narratemes as paradigms into layers of difference can, as this research has shown, provide a useful means of demonstrating how differences between narratives occur. As a research tool, the methodology of paradigmatic-syntagmatic analysis may also work in conjunction with two other areas of research, namely, anthropological studies and the application of critical theory to Buddhist canonical texts (particularly those in translation). In anthropological studies, mapping putative paradigmatic changes (difference) would assist in the exploration of the evolution and adaptation of Buddhistic culture over time. This approach would offer a means of highlighting patterns of assimilation into the diverse cultures into which Buddhism spread and adapted through the process of syncretism. Comparable yet unrelated narratives can be presented in parallel, reduced to syntagms and the process of syncretism observed in the emergence of modified narrative. This approach is not restricted to written texts and can be applied to other forms of signifier.

Appendices

The following appendices contain a parallel translation of five chapters taken from the *Dàoxíng*. Chapters 9 and 17 represent the chapters dealing with *Māra-karmāṇi* and *śūnyatā*. Chapter 19 discusses the roles of the good teacher as a precursor to the representation of the *kalyāṇa-mitra* as found in the tales of *Sadāprarudita* and *Dharmodgata* found in chapters 28 and 29.

As the translation was made from Karashima's critical edition, numbers in square brackets identify pages in the Karashima text, and those in round brackets the page and column references from volume eight of the *Taishō Shinshū Daizōkyō*.

The stylistic nature of the Chinese text shows preference for compact phrasing which often requires extensive unpacking and concept reordering in order to produce what would be recognized as English prose. The translation style adopted has been to render the Chinese as closely as possible whilst producing grammatically acceptable English.

Chapter	Title	Page
9	The Remedy - The Awakening to Māra	248
17	Taking Up Space	261
19	Good Friends	268
28	Sadāprarudita Bodhisattva	279
29	Dharmodgata Bodhisattva	304

Chapter 9. The Remedy - Awakening to Māra

(446c) [232] 《摩訶般若波羅蜜道行經覺品》第九(丹《覺魔品》)

須菩提問佛言：“善男子、善女人於學中當有效驗。天中天！當何以覺其難？”

Subhūti asked the Buddha: ‘[There are] good men and good women [who have] yet to train with results. Bhagavan, how are [they] to awaken to their obstructions?’

佛語須菩提：“心不樂喜者，當覺知魔為。

The Buddha said to Subhūti: Those [whose] hearts are not happy, [they] must awaken and know [this to be] Māra’s work.

菩薩摩訶薩心[233]卒妄起者，覺知魔為。

[When] the minds of those *bodhisattva-mahāsattva*’s [233] suddenly [becomes] confused, [they] must awaken and know [this to be] Māra’s work.

菩薩摩訶薩書是經時，若有雷電畏怖，當覺知魔為。

When *bodhisattva-mahāsattvas* write this sutra, if there is thunder and lightening and [they are] startled, [they] must awake and know [this to be] Māra’s work.

菩薩摩訶薩書是經時，展轉調戲，當覺知魔為。

When *bodhisattva-mahāsattvas* write this sutra, [if they] continually make fun of each other, [they] must awaken and know [this to be] Māra’s work.

菩薩摩訶薩書是經時，展轉相形，當覺知魔為。

When *bodhisattva-mahāsattvas* write this sutra, [if they] continually bicker with each other, [they] must awaken and know [this to be] Māra’s work.

菩薩摩訶薩書是經時，左右顧視，當覺知魔為。

When *bodhisattva-mahāsattvas* write this sutra, [if they] look around and stare, [they] must awaken and know [this to be] Māra’s work.

菩薩摩訶薩書是經時，心邪念不一，當覺知魔為。

When *bodhisattva-mahāsattvas* write this sutra, [if the] thoughts [in their] minds are wrong and unfocused, [they] must awaken and know [this to be] Māra’s work.

菩薩(447a)摩訶薩心不在經
上數從坐起，當覺知魔為。 When *bodhisattva-mahāsattvas*’ minds are not on the sutra and [they] constantly get up from their seats, [they] must awaken and know [this to be] Māra’s work.

菩薩摩訶薩自念：‘我未受
決在般若波羅蜜中’，心
亂，便起去，當覺知魔為。 When *bodhisattva-mahāsattvas* think to themselves: “I will never receive an assurance of [dwelling in] *prajñā-pāramitā*” [and then, with their] hearts disturbed get-up and go, [they] must awaken and know [this to be] Māra’s work.

菩薩摩訶薩自念：‘我字不
在般若波羅蜜中’，心不喜
樂，當覺知魔為。 When *bodhisattva-mahāsattvas* think to themselves: “My name is not in the *Prajñā-pāramitā*”, [as their] hearts are not happy and joyful, [they] must awaken and know [this to be] Māra’s work.

菩薩摩訶薩自念：‘我鄉
里、郡國、縣邑，不聞般若
波羅蜜。 [When] *bodhisattva-mahāsattvas* think to themselves: “My village, province or country is not heard of in the towns and places of the *Prajñā-pāramitā*.

及所生處，了不聞是’，其
意欲悔，便即捨去。 The place where I was born is not even heard of!” Their longings, desires and regrets soon make them give-up and go.

[234] 其人却後當復更劫數，
乃有所得。 [234] Such people! Only after many *kalpas* will they get to find [it].

甫當於若干劫中喜學餘經，
不住薩芸若，棄捨深般若波
羅蜜去。 [They] will [spend] many *kalpas* happily training in other sutras, but not dwell in *sarvajñā* as they have abandoned the deep *prajñā-pāramitā*.

若學餘經者，為以捨本取其
末。 Those who train in the other sutras, [their] actions are to abandon that which they’ve never had.

有學般若波羅蜜者，亦知俗
法，復知道法。 Those who train in *prajñā-pāramitā* not only understand worldly methods, but also understand the methods of the path.

譬若狗子從大家得食，不肯 [It is] just like a dog getting food from its master

<p>食之，反從作務者索食。</p>	<p>that refuses to eat, yet always eats [scraps] thrown down by the servants.</p>
<p>如是，須菩提！當來有菩薩棄深般若波羅蜜，反[235]索枝掖般若波羅蜜，為隨異經術，便墮聲聞、辟支佛道地。</p>	<p>Likewise, Subhūti, in the future [there will] be bodhisattvas that reject the deep <i>prajñā-pāramitā</i>, [who] refuse [235] to fasten [themselves to] the bough of <i>prajñā-pāramitā</i>, they [will] follow the methods of other sutras, and so easily stray into the grounds of the <i>śrāvaka</i> and <i>pratyekabuddha</i> paths.</p>
<p>譬若男子得象，觀其腳。</p>	<p>Just like a man [who wants to] find an elephant [even though he has not seen one], by [just] looking at feet.</p>
<p>於須菩提意云何？是男子為黠不？’</p>	<p>Say what do you think, Subhūti, are the actions of this man shrewd or not?’</p>
<p>須菩提言：“為不黠。”</p>	<p>Subhūti said: ‘Such acts are not shrewd.’</p>
<p>佛言：“是菩薩有德之人，為二輩中，有棄深般若波羅蜜去，反修學餘經，得阿羅漢、辟支佛道。</p>	<p>The Buddha said: ‘Bodhisattvas are virtuous people, though there is a second sort that abandons and walks away from the deep <i>prajñā-pāramitā</i>. Contrary to it, they [will] train in other sutras and find the arhat and <i>pratyekabuddha</i> paths.</p>
<p>於須菩提意云何？是菩薩為黠不？”</p>	<p>Say what do you think, Subhūti, are the actions of such bodhisattvas shrewd or not?’</p>
<p>須菩提言：“為不黠。”</p>	<p>Subhūti said: ‘Such acts are not shrewd.’</p>
<p>佛言：“如是當覺知魔為。”</p>	<p>Buddha said: ‘So it is, [they] must awaken and know [this to be] Māra’s work.</p>
<p>佛語須菩提：“譬若男子欲見大海者，常未見大海，若見大陂池水，便言：‘是水將無是大海？’</p>	<p>The Buddha said to Subhūti: ‘Just like a man who desires to see the great ocean [who, having] never seen the great ocean, would see the waters of [some] big lake and then hastily says: “These waters! Are they not the Great Ocean?”</p>
<p>於須菩提意云何？[236]是男子為黠不？”</p>	<p>What do you think, Subhūti, [236] are the actions of this man shrewd or not?’</p>

須菩提言：“為不黠。” Subhūti said: ‘[Such] acts are not shrewd.’

佛言：“如是菩薩有德之人，棄般若波羅蜜去，反學餘經，墮聲聞、辟支佛道地。” The Buddha said: ‘So it is, bodhisattvas are virtuous people, though [some] abandon and walk away from *prajñā-pāramitā*. Contrary to it, they cultivate and train in other sutras and stray into the grounds of the *śrāvaka* and *pratyekabuddha* paths.

於須菩提意云何，是菩薩摩訶薩為黠不？” What do you think, Subhūti, are the actions of these *bodhisattva-mahāsattvas* shrewd or not?’

須菩提言：“為不黠。” Subhūti said: ‘[Such] acts are not shrewd.’

佛言：“是菩薩摩訶薩當覺知魔為。” The Buddha said: ‘These *bodhisattva-mahāsattvas*, [they] must awaken and know [this to be] Māra’s work.

譬若絕工之師能作殿舍，意欲揆作如日月宮殿，令高無不見者。” Just like the master craftsman who, able to build a mansion, intends to make [something] like the Sun and Moon, a mansion made so high [that there would be] no one that could not see it.

[237] 於須菩提意，乃能作不？” [237] What say you, Subhūti, can it be built or not?’

須菩提言：“日月宮殿甚高，(447b)終不能作。” Subhūti said: ‘A mansion like the Sun and Moon, that would be very high. It could not be finished.’

佛言：“於須菩提意云何？是男子為黠不？” What do you think, Subhūti, are the actions of this man shrewd or not?’

須菩提言：“為不黠。” Subhūti said: ‘[Such] acts are not shrewd.’

佛言：“如是，須菩提！當來行菩薩道者，得聞深般若波羅蜜，不可意，便棄捨去，” The Buddha said: ‘So it is, Subhūti. In the future [there will be those] coming in pursuit of the bodhisattva path [who] get to hear of the deep *prajñā-pāramitā*, [but] don’t agree [with it] and so give it up and walk away.

反明聲聞、辟支佛法，於中求薩芸若。” Misunderstanding it, they seek *sarvajñā* in *śrāvaka* and *pratyekabuddha* methods.

於須菩提意云何？是菩薩為黠不？” What do you think, Subhūti, are the actions of these bodhisattvas shrewd or not?’

須菩提言：“為不黠。” Subhūti said: ‘[Such] acts are not shrewd.’

佛言：“是菩薩摩訶薩當覺知魔為。” The Buddha said: ‘These *bodhisattva-mahāsattvas*, [they] must awaken and know [this to be] Māra’s work.

譬若男子欲見遮迦越羅者，未見遮迦越羅，反見小王，想其形容、被服，諦熟觀之，便呼言：’ 是為遮迦越羅。’ Just like a man who desires to see a *cakravartī-rāja*. As he has never seen a *cakravartī-rāja*, on seeing a lesser *rāja* he wrongly thinks, due his appearance and clothes, that he has suddenly seen one, and forthwith yells: “*cakravartī-rājā!*”

[238] 於須菩提意云何？是男子為黠不？” [238] What do you think, Subhūti, are the actions of this man shrewd or not?”

須菩提言：“為不黠。” Subhūti said: ‘[Such] acts are not shrewd.’

佛言：“如是，須菩提！甫當來有菩薩得聞深般若波羅蜜，反不可意便棄去，入聲聞法中欲求薩芸若。” The Buddha said: ‘So it is, Subhūti. Soon, in the future there will be bodhisattvas that get to hear of the deep *prajñā-pāramitā* but won’t agree with it and so will abandon it, entering into *śrāvaka* methods to seek *sarvajñā*.

於須菩提意云何，是菩薩為黠不？” What do you think, Subhūti, are the actions of these bodhisattvas shrewd or not?”

須菩提言：“為不黠。” Subhūti said: ‘Such acts are not shrewd.’

佛言：“是菩薩摩訶薩當覺知魔為。” The Buddha said: ‘Those *bodhisattva-mahāsattvas*, [they] must awaken and know [this to be] Māra’s work.

譬若男子大飢，得百味之食，不肯食之，更食六十味之食。” Just like a starving man that finds food with a hundred flavours yet refuses to eat, but then eats food with sixty flavours.

於須菩提意云何？是男子為黠不？” What do you think, Subhūti, are the actions of this man shrewd or not?”

須菩提言：“為不黠。” Subhūti said: ‘Such acts are not shrewd.’

佛言：“如是，須菩提！甫當來有菩薩摩訶薩得聞深般若波羅蜜，而不可意，便棄捨去，入聲聞法中，求薩芸 The Buddha said: ‘So it is Subhūti. [In the] future [there will] be *bodhisattva-mahāsattvas* that get to hear of the deep *prajñā-pāramitā* and, as it cannot be understood, give it up and walk-away,

若欲得作佛。	entering into <i>śrāvaka</i> methods to seek <i>sarvajñā</i> [with the] desire to become awakened.
於須菩提意云何，是菩薩摩訶薩為黠不？”	What do you think, Subhūti, are the actions of these bodhisattvas shrewd or not?
須菩提言：“為不黠。”	Subhūti said: ‘Such acts are not shrewd.’
佛言：“是菩薩摩訶薩當覺知魔為。”	The Buddha said: ‘These <i>bodhisattva-mahāsattvas</i> , [they] must awaken and know [this to be] Māra’s work.
譬如男子得無價摩尼珠，持水精比之，欲令合同。	Just like a man that finds the priceless maṇi pearl and takes up a crystal, compares them and decides they’re the same.
於須菩提意云何，是男子為黠不？”	What do you think, Subhūti, are the actions of this man shrewd or not?
須菩提言：“為不黠。”	Subhūti said: ‘Such acts are not shrewd.’
佛言：“如是，甫當來有行菩薩道者，得聞深般若波羅蜜，反持比聲聞法，於聲聞法中，欲得薩芸若，作佛。	The Buddha said: ‘So it is Subhūti. [In the] future [there will] be bodhisattvas that pursue the path [but, when they] get to hear of the deep <i>prajñā-pāramitā</i> , contrarily will keep to <i>śrāvaka</i> methods with the desire to find <i>sarvajñā</i> , to become awakened, from within <i>śrāvaka</i> methods.
於須菩提意云何，是菩薩摩訶薩為黠不？”	What do you think, Subhūti, are the actions of these bodhisattvas shrewd or not?
[239] 須菩提言：“為不黠。”	[239] Subhūti said: ‘Such acts are not shrewd.’
佛言：“是菩薩摩訶薩當覺知魔為。”	The Buddha said: ‘These <i>bodhisattva-mahāsattvas</i> , [they] must awaken and know [this to be] Māra’s work.
復次，須菩提！書般若波羅蜜時，若有財利起，(447c)聞是言，便棄捨去。	Furthermore, Subhūti, when the <i>prajñā-pāramitā</i> is written, if talk of riches and gain is heard, [there will be those] that give up and walk away.
是菩薩摩訶薩為自作留難。”	Those <i>bodhisattva-mahāsattvas</i> cause themselves to dwell in difficulties.’

須菩提問佛：“如是得書成般若波羅蜜不？” Subhūti said to the Buddha: ‘Do they finish writing the *prajñā-pāramitā* or not?’

佛言：“不[能得書成之。 The Buddha said: ‘They are not able to finish writing it.

是善男子當覺知魔為]。” Those good men, [they] must awaken and know [this to be] Māra’s work.

佛言：“須菩提！若善男子 The Buddha said: ‘Subhūti, if some good man that多少書是經者，其言：‘我 writes a small part of this sutra says: “I am書般若波羅蜜。於是中想聞 writing the *Prajñā-pāramitā*. [I would like] to hear其決，欲有所得’，當覺知 of my assurance within it, [I] want to get something from it”, [he] must awaken and know魔為。 [this to be] Māra’s work.

其[240]作想求者為墮魔界。 [240] Those that have such thoughts and desires will sink into Māra’s world.’

復次，須菩提！書般若波羅 Furthermore, Subhūti! Suppose, when the *prajñā-pāramitā* is written, there are thoughts of one’s蜜時，意念鄉里；若念異 village or thoughts of some other place; or方，若念異國；若念王者； thoughts of some other country, or thoughts of若念有賊；若念兵；若念 the raja, or thoughts of robbers, or thoughts of鬪；意念父母、兄弟、姊 soldiers, or thoughts of war, thought of parents,妹、親屬，復有餘念。 brothers, sisters and relatives and other thoughts.

魔復益其念，亂菩薩摩訶薩 [It is] Māra [that] increases those thoughts;意，為作留難。 messes the thoughts of those *bodhisattva-mahāsattvas* [and so] causes them to dwell in difficulties.

當覺知魔為。 [They] must awaken and know [this to be] Māra’s work.

復次，須菩提！若有財利、 Furthermore, Subhūti! If [word] of riches and震越衣服、飲食、床臥具、 gain, robes and clothing, drink and food, beds,病瘦醫藥，悉具足來，聞菩 bedding and medicines for wasting illnesses all薩耳，令意亂，不得學， come to the ears of bodhisattvas and it makes誦，書成般若波羅蜜，當覺 their thought become messy so that they cannot知魔為。 train, chant or write the *Prajñā-pāramitā*, [they]

	must awaken and know [this to be] Māra's work.
復次，須菩提！有佛深法，魔從次行亂之，令菩薩摩訶薩不[241]復樂欲得漚沍拘舍羅。	Furthermore, Subhūti! [Whilst they] have the Buddha's deep method, Māra comes again to pursue confusion, to cause <i>bodhisattva-mahāsattvas</i> to be no [241] longer happy [with or want] to find its <i>upāya-kausālya</i> .
便不可意問般若波羅蜜。”	[They will] soon be unable to think or ask about <i>prajñā-pāramitā</i> .'
佛言：“我廣說菩薩摩訶薩事。	The Buddha said: 'I have broadly spoken of <i>bodhisattva-mahāsattva</i> works.
其欲學漚沍拘舍羅者，當從般若波羅蜜索之。	They desire to train in the <i>upāya-kausālya</i> , that comes from being bound to <i>prajñā-pāramitā</i> .
其不可般若波羅蜜，便棄捨去。	Those who cannot, [those who] give up and walk away from <i>prajñā-pāramitā</i> ,
為反於聲聞道中索漚沍拘舍羅。	act contrary to it [and] search within the <i>śrāvaka</i> path for an <i>upāya-kausālya</i> .
於須菩提意云何？是菩薩為黠不？”	What do you think, Subhūti, are the actions of these <i>bodhisattvas</i> shrewd or not?
須菩提言：“為不黠。”	Subhūti said: 'Such acts are not shrewd.'
佛言：“如是，菩薩摩訶薩當覺知魔為。	The Buddha said: 'So it is, [those] <i>bodhisattva-mahāsattvas</i> , [they] must awaken and know [this to be] Māra's work.
復次，須菩提！若受經之人欲聞般若波羅蜜，法師身得不安。	Furthermore, Subhūti! Suppose someone receiving the sutra desires to hear the <i>Prajñā-pāramitā</i> but the body of [their] <i>dharma-bhāṇaka</i> becomes unwell.
如是，菩薩摩訶薩當覺知魔為。	So then, that <i>bodhisattva-mahāsattva</i> must awaken and know [this to be] Māra's work.
復次，須菩提！法師適安，欲與般若波羅蜜，其受經者欲復轉去。	Furthermore, Subhūti! [Suppose] a <i>dharma-bhāṇaka</i> is at ease and peace and intends to share the <i>Prajñā-pāramitā</i> but those who are to receive the sutra, have the urge to turn around and go.

兩不和合，亦不得書成般若波羅蜜。	[Then these] two will be in discord and so do not get to finish writing the <i>Prajñā-pāramitā</i> .
如是，菩薩摩訶薩當覺知魔為。	So then, that <i>bodhisattva-mahāsattva</i> must awaken and know [this to be] Māra's work.
復次，須菩提！學經之人來欲受般若波羅蜜，其心歡悅。法師欲至他方。	Furthermore, Subhūti! [Suppose] someone training in the sutras comes with the desire to receive the <i>Prajñā-pāramitā</i> with a joyful heart yet the <i>dharma-bhāṇaka</i> wants them to go elsewhere.
如是兩不和合，不(448a)得學書成般若波羅蜜。	[Then these] two will be in discord and so do not get to train [and] finish writing the <i>Prajñā-pāramitā</i> .
如是，菩薩摩訶薩當覺知魔為。	So then, that <i>bodhisattva-mahāsattva</i> must awaken and know [this to be] Māra's work.
復次，須菩提！法師意欲有所得，若衣服，財利。受經之人亦無與心。	Furthermore, Subhūti! [Suppose] a <i>dharma-bhāṇaka</i> has the notion and intent to profit with perhaps clothing and gains, [and that] those receiving the sutra too, have no sharing heart,
兩不和合，不得學成般若波羅蜜。	[Then these] two will be in discord and so do not get to finish the training in the <i>prajñā-pāramitā</i>
如是，菩薩摩訶薩當覺知魔為。	So then, that <i>bodhisattva-mahāsattvas</i> must awaken and know [this to be] Māra's work.
復次，須菩提！受經之人無所愛惜，在所索者，不逆其意。	Furthermore, Subhūti! [Suppose] someone receiving this sutra loves and cares for nothing, is distant and does not change their views.
法[242]師所有經卷而不肯現，亦不順解，其受經者，便不歡樂。	The <i>dharma-bhāṇaka</i> [242] who has volumes of the sutra will not [then] be willing to show or explain them, and so those receiving the sutra will not happy.
兩不和合，不得學書成般若波羅蜜。	[Then these] two will be in discord and so do not get to train [and] finish writing the <i>Prajñā-pāramitā</i> .
如是，菩薩摩訶薩當覺知魔	So then, that <i>bodhisattva-mahāsattvas</i> must

為。	awaken and know [this to be] Māra's work.
復次，須菩提！法師適欲有所說，其受經之人不欲聞知。	Furthermore, Subhūti! Suppose a <i>dharma-bhāṇaka</i> is easy with the notion of teaching yet the person receiving the sutra do not want to listen and learn.
如是兩不和合，亦不得聞般若波羅蜜。	[Then] these two will be in discord and so do not get to hear the <i>Prajñā-pāramitā</i> .
如是，菩薩摩訶薩當覺知魔為。	So then, that <i>bodhisattva-mahāsattvas</i> must awaken and know [this to be] Māra's work.
復次，須菩提！法師若身疲極，臥欲不起，不樂有所說。受經之人欲得聞般若波羅蜜。	Furthermore, Subhūti! Suppose the <i>dharma-bhāṇaka</i> is extremely tired, lies down and does not want to get up, they [will] not be content to teach [whilst] the person to receive this sutra will want to hear of the <i>Prajñā-pāramitā</i> .
如是兩不和合，不得聞般若波羅蜜。	These two, [then], will be in discord and so do not get to hear the <i>Prajñā-pāramitā</i> .
如是，菩薩摩訶薩當覺知魔為。	So then, that <i>bodhisattva-mahāsattvas</i> must awaken and know [this to be] Māra's work.
復次，須菩提！若欲書般若波羅蜜，若欲說時，於眾中儻有來者，[反說誹謗：‘用是為學，多負勤苦’，言：‘泥犁、禽獸、薜荔甚大勤苦’，語人言：‘當早斷生死根。’]	Furthermore, Subhūti! Suppose, [when there] is the intent to write the <i>Prajñā-pāramitā</i> , [or] when there is the intent to teach [it], there is someone in the group contrary and complaining, saying: “those that train bear hardships enough”, and say that: “the <i>niraya</i> , <i>tiryagyonī</i> , <i>preta</i> [worlds] are too much of a hardship” and talks to the others, saying: “we must quickly cut the roots of birth and death”.
如是者，菩薩摩訶薩當覺知魔為。	So then, those <i>bodhisattva-mahāsattvas</i> , [they] must awaken and know [this to be] Māra's work.
復次，須菩提！若欲書般若波羅蜜，若欲說時，其有來人，坐於眾中，稱譽天上快樂：‘五所欲悉可自恣。其	Furthermore, Subhūti! Suppose, when there is the intent to write the <i>Prajñā-pāramitā</i> , or when there is the intent to speak of the <i>Prajñā-pāramitā</i> , there is someone that comes to sit

作禪者，可得在色天中，念空寂者，可得在無色之天。是皆無常勤苦之法。不[243]如於是索須陀洹道。斯陀含、阿那含、阿羅漢道。便不復與生死從事。’ amongst the group and lauds the pleasures of heavens saying: “There is complete self-indulgence of the five desires. Those who practice *dhyāna* do so to find existence in the *rūpa-dhātu*; those whose thoughts are emptied and calm do so to exist in the *ārūpya-dhātu*. These are completely without any painful methods. Do not [243] seek the *srotapāṇna* path, the *sakṛd-āgāmin*, *anāgāmin* or arhat paths. No longer take part in the matters of birth and death”.

如是，須菩提！菩薩摩訶薩當覺知魔為。 So then, Subhūti, those *bodhisattva-mahāsattvas*, [they] must awaken and know [this to be] Māra’s work.

復次，須菩提！法師念：‘我是尊貴。 Furthermore, Subhūti! Suppose a *dharma-bhāṇaka* thinks: “I am [someone to be] respected.

有來恭敬自歸者，我與般若波羅蜜。 Those that come to revere me, take refuge in me [are those to whom] I bestow the *Prajñā-pāramitā*.

若有不恭敬自歸者，我不與之。’ If there are those that do not revere me or take refuge in me, [then] I [will] not bestow the *Prajñā-pāramitā*.

受經之人，自歸(448b)作禮恭敬，不避處難。 Those people that receive the sutra and take refuge in it, bow in worship of it, and do not shun difficult places.

法師意悔，不欲與弟子經。聞異國中穀貴，語受經人言：‘善男子知不？能與我俱至彼間不？諦自念之，莫得後悔。’ [Suppose] the *dharma-bhāṇaka* has a change of mind and does not intend to bestow the sutra to his disciples, has heard that in other countries there is famine, and speaks to those people receiving the sutra, saying: ‘Good Son, did you know this? Can you [bear] coming with me to such places as this? Heed my thoughts, have no regrets’.

弟子聞其所言，甚大愁毒，即自念言：‘我悉見經已，不肯與我。當奈之何。’ The disciples on hearing this say that this truly is great disaster. They will say to themselves: ‘I [want to] know and understand the sutra, [but

you are] not willing to share with me! What hope is there?’

如是兩不和合，不得學書成
般若波羅蜜。 These two will be in discord and so do not get to finish writing the *Prajñā-pāramitā*

如是，須菩提！菩薩摩訶薩
當覺知魔為。 So then, Subhūti, those *bodhisattva-mahāsattvas*, [they] must awaken and know [this to be] Māra’s work.

復次，須菩提！法師欲到極
劇之處，語受經人言：‘善
男子能知不？其處無穀，有
虎狼，多賊，大空澤。 Furthermore, Subhūti! [Suppose] the *dharma-bhāṇaka* intends to go to a place of extreme hardship, [and] says to those people receiving the sutra: ‘Good men, did you know? That place has no grain and there are tigers, wolves, many robbers and great empty marshes.

我樂往至彼間。諦自思議。
能隨我，忍是勤苦不？’ I am content to go into such places. Reflect upon your own thoughts and ideas. [Are you] able to follow me [and] endure such hardships?’

復以深好語與共語。弟子悉
當厭已，心不復樂，稍稍賜
還。 Because of such “fine talk” the disciples will be offended and talk together, their hearts will be discontented and, little by little, they will give up.

如是，須菩提！乃作是[244]
礙，不得學般若波羅蜜。 This, Subhūti, creates a [244] barrier so that training in the *Prajñā-pāramitā* is not found.

如是，菩薩摩訶薩當覺知魔
為。 So then, those *bodhisattva-mahāsattvas*, [they] must awaken and know [this to be] Māra’s work.

復次，須菩提！法師健行乞
匄，多有方略，殊不肯與弟
子經，反欲懈墮捨去，便語
受經人言：‘善男子！知
不？我當有所至，則有所問
言。 Furthermore, Subhūti! [Suppose] a *dharma-bhāṇaka* is keen on going out to beg at many places and paths, and rarely, or unwillingly, bestows the sutra upon his disciples; they will become contrary, disinterested, sink into laziness and walk away. He would then speak to someone receiving the sutra, saying: ‘Good son, did you not know? I have to go somewhere, I must go and ask someone something.’

如是，兩不和合，不得學書 [Then these] two will be in discord and so do not get to train [and] finish writing the *Prajñā-pāramitā*。

如是，菩薩摩訶薩當覺知魔 So then, that *bodhisattva-mahāsattvas* awaken and know [this to be] Māra's work。

復次，須菩提！弊魔常索其 Furthermore, Subhūti, the wicked Māra always seeks to take his advantage; [he] does not want to allow any training of those who [would] chant the *Prajñā-pāramitā*。方便，不欲令有學誦受般若波羅蜜者。’

須菩提問佛：“弊魔何因常 Subhūti asked the Buddha: ‘How does the wicked Māra always seek to take his advantage, as he does not want to allow the training of those who [would] chant the *Prajñā-pāramitā*。’

佛語須菩提：“弊魔主行誹 The Buddha said to Subhūti: ‘The wicked Māra, controls the slander [of those that say]: “This is not the *[Prajñā]-pāramitā*”, [and those that] say: [245] “I have every one of the deep sutras, there is nothing else to be said because this is the *[Prajñā]-pāramitā*”。’

如是，須菩提！弊魔主行誹 So it is, Subhūti, the wicked Māra controls acts of decisive talk that lead newly training bodhisattvas to have doubts in their hearts, so as to no longer train in chanting and writing this sutra。

菩薩摩訶薩當覺知魔為。 *Bodhisattva-mahāsattvas* must awaken and know it to be Māra's work。

復次，須菩提！魔事一起 Furthermore, Subhūti, whenever Māra works arise, it is to lead those bodhisattvas who are deep in their training to reach final awakening, to sink to being a *śrāvaka* and [only get] to find the *srotapāṇna* path。

如是，菩薩摩訶薩當覺知魔 So then, a *bodhisattva-mahāsattva* must awaken and know Māra's work。’

Chapter 17. Taking Up Space

(458b) [343] 《摩訶般若波羅蜜守空品》第十七

須菩提白佛言：“菩薩行般若波羅蜜，何等為入空？何等為守空三昧？”

Subhūti said to the Buddha: ‘The bodhisattva pursuit of *prajñā-pāramitā*, how is this the entry into space? What is the cause of taking up the *samādhi* of space?’

佛言：“菩薩行般若波羅蜜，色、痛痒、思想、生死、識空觀。

The Buddha said: ‘The bodhisattva pursuit of *prajñā-pāramitā* is to look upon *rūpa*, *vedanā*, *saṃjñā*, *saṃskāra* and *vijñāna* [as being like] space.

須菩提言：“佛所說：‘不於空中作證。’云何菩薩於三昧中住，[344]於空中不得證？”

Subhūti said: ‘The Buddha has said “do not look into space to find [some form of] evidence”. How does a bodhisattva dwell in such a *samādhi*, [344] within [something like] space, and not to find [something as] evidence?’

佛言：“菩薩悉具足念空，不得證。

The Buddha said: ‘A bodhisattva must always remember that space cannot be seen.

作是觀，不取證。作是觀，觀入處。甫欲向是時，不取證。

As it is looked [into] nothing can be seen. [Whilst] looking, whenever somewhere is looked into, at that moment there is an immediate desire to go towards something but, nothing substantial can be seen.

不入三昧。心無所著是時 [345]不失菩薩法本，不中道得證。

Do not enter into *samādhi*. When there is no grasping in the heart, [345] do not mistake this for some basic *bodhisattva-dharma*, nothing is seen upon the path.

何以故？本願悉護薩和薩故，為極慈哀故。自念言：‘我悉具足於功德。是時不取證。’

For what reason? Because the original wish is to protect all *sarva-sattvas*, because of ultimate compassion, [he] thinks to himself: “My merits are complete. At this time I do not seek [anything].”

菩薩得般若波羅蜜護獲。得

Such a bodhisattva has found *prajñā-pāramitā*,

極大功德。悉得智慧力。

obtained vast merits, and obtains the power of wisdom completely.

譬若人(458c)能勇悍卻敵，為人極端正、猛健，無所不能，能曉兵法，六十四變皆知習之；為眾人所敬；若有所至處，[346]無不得其力者；有所得者，轉分布與人；其心歡欣。

Like a man able to bravely turn back his foes is someone most upright [in conduct], bold and venturous, is capable of everything, is knowledgeable in the craft of soldiery, expert in all sixty-four tactics, and honoured by everyone. Wherever he goes, [346] no-one can withstand his power and whomever he meets becomes a friend and their hearts are happy.

若有他事，與父母妻子俱去，過大劇道厄難之中，安隱父母，語其妻子言：‘莫有恐懼。當俱出是難中。’

Suppose he has some other matter and, with his father, mother and wife, was to go upon some awful path that took them into distress and danger. Then, to put his father, mother and wife at ease, he would say: “Do not be afraid, [we will] get through the difficulties [that we] are in.”

既出得送父母妻子，歸鄉里，不逢邪惡。到家，莫不歡欣者。

Finally, he brings his father, mother and wife back into to their village without coming across anything bad. On arriving home, there would be no-one that is unhappy.

何以故？用是人勇悍、多智慧，黠健故。

For what reason? Because this man is brave and resolved; because he wise, clever and strong.

是菩薩行極大慈心，念十方薩和薩。

The bodhisattva pursuit is having a heart of supreme compassion; [it is] thinking of *sarva-sattvas* throughout the ten directions.

是時持慈心悉施人上。是菩薩過阿羅漢地。出辟支佛地。於三昧中住。

When a compassionate heart is taken up with a complete [sense] of generosity towards [all] others, then a bodhisattva will have gone through the grounds of the arhat and past the grounds of the *pratyekabuddha* to dwell in this *samādhi*.

悉[347]愍傷薩和薩，無所見。

Aware [347] of the sufferings of *sarva-sattvas*, [he] sees without bias.

於是中不取證，入空中深，
不作阿羅漢。

Amidst this [he] does not grasp after something to see, [this way of] entering into the depths of space, [is something] an arhat does not do.

菩薩作是行時，為行空三昧
向泥洹門，不有想，不入空
取證。

As the bodhisattva pursues this, the pursuit of the *samādhi* of space, the gates of nirvana are approached; there are no imaginings, nor grasping after any glimpse of entering into space.

譬若飛鳥飛行空中，無所觸
礙。菩薩行，甫欲向空，至
空；向無想，<至無想>(?)，
不墮空中，不墮無想，悉欲
具佛諸法。

Like a flying bird, gliding through space without hitting any barrier, the bodhisattva pursues with a desire to go towards space. And, arriving in space, [he] goes forwards without imaginings; [he] does not fall from this space, nor has [he] any idea of not falling. [This is] the complete [wish] fulfilment of all the Buddha's methods.

譬若工射人射空中。其箭住
於空中，後箭中前箭。

Like a skilled archer shooting into space, as this arrow hangs in space, a second arrow is shot at the first.

各各復射，後箭各各中前
箭。

One by one there are more shots, and these [following] arrows, one by one, hit the first arrow.

其人射，欲令前箭墮，爾乃
墮。

This man's aim is to prevent the first arrow from falling.

菩薩行般若波羅[348]蜜，為
漚和拘舍羅所護，自於其地
不中道取證，[墮阿羅漢、辟
支佛地]。

The bodhisattva pursuit of *prajñā-pāramitā* [348] is to maintain the *upāya-kauśalya* of oneself being upon this ground but not seeing this as being upon the path. [This would] be to fall into arhat or *pratyekabuddha* grounds.

持是功德，逮得阿耨多羅三
耶三菩。

Take up such merits, take hold of *anuttara-samyak-sambodhi*.

功德盛滿，便得佛。

When such merits are complete, then awakening is found.

為菩薩於經本中觀，不中道

A bodhisattva sees the basis of this sutra as not

取證。”

須菩提白佛言：“菩薩謙苦。作是學，不中道取證。”

佛言：“是菩薩悉為護薩和薩，守空三昧向泥洹門，心念分別。

何等為分別？守空三昧、無相三昧、無願三昧。

是為分別。漚和拘舍羅使是菩薩不中道取證。

何以故？漚和拘舍羅護[349]之故。

故心念一切薩和薩。持是所念故，得漚和拘舍羅，不中道取證。

若菩薩深入觀，守空三昧(459a)向泥洹門、無想三昧向泥洹門、無願三昧向泥洹門。

用是故，分別：‘久遠已來，人所因緣想中求。

得阿耨多羅三耶三菩為說

grasping after any glimpse [of proof or evidence] of being upon the path.’

Subhūti said to the Buddha: ‘A bodhisattva’s task is to train and yet not to grasp after any glimpse [of proof or evidence] of being upon the path.’

The Buddha said: ‘A bodhisattva [who] for the sake of *sarva-sattvas* takes up the *samādhi* of space, and goes towards the gates of nirvana, [will in his heart], differentiate in [his] thinking.

What [will] he think? In taking up the *samādhi* of space there are no signs of any *samādhi* nor is there any wish for any *samādhi*.’

This is what [he will] think. The *upāya-kauśalya* is that a bodhisattva does not grasp after proof of being upon the path.

For what reason? Because of the protection of this *upāya-kauśalya* [349].

Because in [his heart he] thinks of all *sarva-sattvas*. Because this thought is taken up and the *upāya-kauśalya* has been found, [he does] not to grasp after proof of being upon the path.

If a bodhisattva deeply enters into [this way of] seeing, takes up the *samādhi* of space and goes towards the gates of nirvana, [then there will be] no thoughts of the *samādhi* that leads to the gates of nirvana nor [will there be] any wish for the *samādhi* that leads to the gates of nirvana.

Because of this, [he will] distinguish [these things, thinking]: ‘For such a long, long time, people have looked for the causes and conditions of their imaginings.’

To find *anuttara-samyak-sambodhi* and to speak

經，當使遠是因緣。’

守空三昧，守無想三昧，守無願三昧向泥洹門，皆不中道取證。

[350] 菩薩如是念：‘久遠人呼：‘常有想，常有安想，常有我想，常有好想’，各各本。

我作阿耨多羅三耶三菩時，[用人故]，為說經，使斷有想、有安想、有我想、有好想。’

悉斷求，云何斷？是常無常；是樂皆苦；是身非身；是好皆醜。’

菩薩自心念：‘為得漚沲拘舍羅。’守空，守無想]，守無願三昧向泥洹門，不中道取證。

若有菩薩心念：‘人發遠已來，求因緣，求想，求欲，

the sutras is to keep away from such ‘causes and conditions’.

Take up the *samādhi* of space, take up the *samādhi* without thoughts, take up the *samādhi* without any wish [of going] towards the gates of nirvana, and be upon the path but not to see it.

[350] [Such a] bodhisattva then thinks: “For such a long time, people have cried out ‘there are always imaginings; there are always imaginings of peace; there are always imaginings [about] me; there is always imaginings of [something] good and that each of these has a root.

When I find *anuttara-samyak-sambodhi*, it will be because of others that [I will] speak sutras in order to cut short [their] imaginings; imaginings over the existence of peace, imaginings over the existence of the self, and imaginings over the existence of something good.

There will be the cutting-away of all such quests. How is this cutting away explained? [If] there is permanence, [there] is impermanence; [if] there is joy then there is sorrow; [if] there is self then there is no self; [if] there is beauty then there is ugliness.”

A bodhisattva will think to himself: “To find the *upāya-kausālya* is to take up space, to take up having no imaginings, to take up having no wish for *samādhi* and approaching the gates of nirvana and not to grasp after proof of being upon the path.”

If a bodhisattva [in his] heart thinks: “People from the distant past have chased after causes

求聚想，求空想，求是想，皆現在。’

菩薩言：‘我一切欲使世間無有是。’用是念人故，得漚沤拘舍羅。是法觀空，想，願，識，無所從生、齊限。

是菩薩不中道取證。法當作是知。

[351] 云何菩薩求般若波羅蜜，當曉習於法中？心當何緣求？心當云何入？

守空[三昧]，守無相三昧，守無願三昧向泥洹門，皆不中道取證。

守無識三昧，守無所從生三昧。

是菩薩不得決故，守空三昧、無相三昧、無願三昧、無識三昧、無所從生三昧、念是三昧。

竟有來問者，不即持不可計

and conditions, chased after [their] imaginings, chased after [their] desires, chased after [what they] have imagined to be solid, chased after [what they] have imagined to be empty, chased after [what they have] imagined to exist and still do so now.”

That bodhisattva will say: “I have no desire whatsoever for this world”. Because of his [thoughts] of others, [he] has found the *upāya-kaṣālya* and sees the emptiness of dharmas, of imaginings, of wishes and perceptions; [that they] arise and from nothing and exist nowhere.

Such a bodhisattva does not to grasp after proof of being upon the path. This is how the method is to be understood.

[351] What can be said of the bodhisattva pursuit of *prajñā-pāramitā* that brings understanding to the practice within the method? What, then, is the cause of the heart’s quest? How does the heart enter it to this?

It is taking up the *samādhi* of space, taking up the *samādhi* without any signs, taking up the *samādhi* without any wishes to go towards the gates of nirvana; it is not to grasp after proof of being upon the path.

It is to take up *samādhi* without knowing, to take up the *samādhi* that arises from nowhere.

Because such bodhisattvas are not [looking to] find certainties, [they able to] take up the *samādhi* of space, the *samādhi* without any signs, the *samādhi* without wishes, the *samādhi* without knowing, the *samādhi* that arises from nowhere and the thoughts of being *samādhi*.

Finally, should it be asked, someone that tries to

心為解者，知是非阿惟越致菩薩。

understand the ungraspable and indeterminable heart, [should be] known as not being an *avaivartika-bodhisattva*.

何以故？阿惟越致心無央數悉知。用是比行不具[352]足，知是菩薩未得阿惟越致。”

For what reason? The mind of an *avaivartika* understands the infinite. So, in comparison their pursuit is incomplete, know that such a bodhisattva is has not yet become an *avaivartika*.

須菩提白佛言：“若有菩薩能解是者，便為阿惟越致？”

Subhūti said to the Buddha: ‘If a bodhisattva is someone able to explain this then are they an *avaivartika*?’

佛言：“聞深般若波羅蜜，若不聞，能解者，即是阿惟越致。”

The Buddha said: ‘If they have heard of the deep *prajñā-pāramitā*, or even if they have not heard of it, someone who can explain it is an *avaivartika*.’

須菩提言：“不可計人求菩薩道，少有能解者。”

Subhūti said: ‘Incalculable [numbers] of people are seeking the bodhisattva path yet few are able to explain it.’

佛言：“能解者，已以受決，以於是功(459b)德中極殊，所知法者，阿羅漢、辟支佛所不能及，諸天、阿須倫、龍、鬼神所不及。

The Buddha said: ‘Those who can explain it have already received an assurance because of their sublime merit; their understanding of the dharma is something that arhats and *pratyekabuddhas* cannot reach, is [something that] devas, asuras, nāgas or *yakṣas* cannot reach.

是為阿惟越致相。”

This is the sign of an *avaivartika*.’

Chapter 19. Good Friends

(461c) [378] 《摩訶般若波羅蜜道行經善知識品》第十九

復次，須菩提！菩薩摩訶薩 ‘Furthermore, Subhūti, a *bodhisattva-mahāsattva*,
在事，欲得阿耨多羅三耶三 with the intent and desire to find the *anuttara-*
菩阿惟三佛，是彼當與善知 *samyak-sambodhi* of an *abhisambuddha* comes to
識從事、恭敬、承事。” their good friends with respect and gives
service.’

須菩提問佛：“菩薩摩訶薩 Subhūti asked the Buddha: ‘Those *bodhisattva-*
善知識，當何以知之？” *mahāsattva*’s good friends, how are they known?’

佛語須菩提：“佛天中天， The Buddha said: ‘Subhūti, the Buddha, the
是菩薩摩訶薩善知識。 Bhagavan, is a *bodhisattva-mahāsattva*’s good-
friend.

若有說般若波羅蜜者，教人 If there are those who speak the *Prajñā-pāramitā*
入是經中，是菩薩摩訶薩善 and teach others to enter into this sutra, [then
知識。 they] are a *bodhisattva-mahāsattva*’s good friends.

六波羅蜜是菩薩摩訶薩善知 The six *pāramitās* are the *bodhisattva-mahāsattva*’s
識。 good friends.

當作是知。 This is [how they are] known.

六波 (462a) 羅蜜是舍怛羅。 The six *pāramitās* are the *śāstr*.

六波羅蜜是道。 The six *pāramitās* are the path.

六波羅蜜是護。 The six *pāramitās* are the guide.

六波羅蜜是一。 The six *pāramitā* are foremost.

六波羅蜜是將。 The six *pāramitās* are the leader.

[379] 過去怛薩阿竭阿羅訶三 [379] The past *tathāgatas*, arhats and *samyak-*
耶三佛，皆從六波羅蜜出。 *sambuddhas* were all born from the six *pāramitās*.

甫當來怛薩阿竭阿羅訶三耶 The future *tathāgatas*, their *anuttarā-samyak-*
三佛皆從六波羅蜜出。 *sambodhis* will all be born from the six *pāramitās*.

今現在十方阿僧祇刹，怛薩 Now, throughout the ten directions in
阿竭阿羅訶三耶三佛，亦皆 *asaṃkhyeyas* of *kṣetras*, there are *tathāgatas*,
從六波羅蜜出。 arhats and *samyak-sambuddhas* born from *prajñā-*
pāramitā.

成薩芸若。

[Through it,] *sarvajñā* is accomplished.

皆於四事中取道。

All [buddhas] use four factors to set out the path.

用四事護薩和薩。

These four factors are to help the *sarva-sattvas*.

何等四事？

What are these four factors?

一者，布施於人。

The first is to be generous towards others.

二者，歡樂於人。

The second is to be joyful towards others.

三者，饒益於人。

The third is to benefit others.

四者，等與。

[And,] the fourth is impartiality towards others.

是為四。

These are the four.

[380] 如是，須菩提！菩薩摩訶薩是故為舍怛羅，是故為母，是故為父，是故為舍，是故為臺，是故為度，是故為自歸，是故為導，是故為六波羅蜜，是故為薩和薩之度。

[380] And so, Subhūti, because of this, are a *bodhisattva-mahāsattva's śāstr*; because of this a mother; because of this a father; because of this a shelter; because of this a tower; because of this a crossing; because of this a refuge; because of this a guide; because of this the six *pāramitās* are a crossing for *sarva-sattvas*.

何因菩薩摩訶薩學六波羅蜜？

What causes *bodhisattva-mahāsattvas* to train in the six *pāramitās*?

用無有極處人民[381]故，悉欲斷其根。是菩薩摩訶薩皆於般若波羅蜜中學。”

It is for the [sake of] endless [numbers] of people [381] [that they] want to cut out their roots completely; [for this reason] a *bodhisattva-mahāsattvas* trains in *prajñā-pāramitā*.’

須菩提問佛：“何所是般若波羅蜜相？”

Subhūti asked the Buddha: ‘What are the signs of *prajñā-pāramitā*?’

佛語須菩提：“無所罣礙是般若波羅蜜相。”

The Buddha said to Subhūti: ‘To have no hindrance, this is the sign of *prajñā-pāramitā*.’

須菩提言：“是所相得般若波羅蜜，如是相得諸法。”

Subhūti said: ‘This sign of finding *prajñā-pāramitā*, is [also] the sign that all dharmas are found.’

佛言：“如是。須菩提！無所有相得般若波羅蜜，是所相得諸法。”

The Buddha said: ‘So it is Subhūti. There is no sign of finding *prajñā-pāramitā*, this is the sign that all dharmas have been found.

何以故？須菩提！[諸法各各異]，諸法各各、虛空。 For what reason? Subhūti, all dharmas are each different, yet each one of all those dharmas is empty.

如[382]是，須菩提！是所相各各，虛空，是為般若波羅蜜相、諸法各各、虛空。 [382] So it is, Subhūti, that each one of these signs is empty [and so any] sign of *prajñā-pāramitā* [or of] any dharma is empty.

如是，須菩提！是所相、般若波羅蜜各各、虛空。隨是相，諸法各各、虛空。” So, Subhūti, as each one of those signs of *prajñā-pāramitā* is empty, accordingly, each sign of all those dharmas is empty.’

須菩提問佛：“正使，天中天！諸法各各、虛空，何緣人民欲生，無有盡時？ Subhūti asked the Buddha: ‘If, Bhagavan, each one of all the dharmas, is empty, what causes people’s desires to arise, when in the end nothing exists?

各各無有減時，各各無有盡處時；虛空無有增時，虛空無有息時。 As there is no single thing to reduce, as there is no single thing that in the end abides, as in emptiness there is nothing to increase, as in emptiness there is nothing to stop.

各各、虛空、無有阿耨多羅三耶三菩阿惟三佛。 Each single [thing] is empty, there is no *anuttara-samyak-sambodhi* of an *abhisambuddha*.

不從是中，各各、虛空，是法不得阿耨多羅三耶三菩阿惟三佛。 [There is nothing] to come of out it, each single [thing] is empty, [to have] some dharma is not to get the *anuttara-samyak-sambodhi* of an *abhisambuddha*.

云何，天中天！是法當何以知？決！” What can be said, Bhagavan, explain how is the dharma is to known?’

[383] 佛語(462b)須菩提：“爾(“you”)，須菩提！晝夜人民欲得是，因致是，作是求？” [383] The Buddha said to Subhūti: ‘It is like this, Subhūti. Those people that desire to find something are caused to seek it day and night.’

須菩提言：“如是。天中天！晝夜人民欲得是，因致是，作是求。” Subhūti said: ‘So it is, Bhagavan. Those people that desire to find something, are caused to seek it, day and night.’

佛言：“云何，須菩提！若 The Buddha said: ‘What say you, Subhūti, do you

見我欲得是空不？”	see me desire to find that which is empty or not?
須菩提言：“不也。天中天！”	Subhūti said: ‘Not, Bhagavan.’
佛言：“如是不？須菩提！自作是得是空不？”	The Buddha said: ‘It is true or not, Subhūti. Is what have I found empty or not?’
須菩提言：“如是。天中天！空。”	Subhūti said: ‘In truth, Bhagavan, it is empty.’
佛言：“云何，須菩提！但用是故，欲得是，因致是，人民[384]用是故勤苦，無有已時。”	The Buddha said: ‘What say you, Subhūti? The desire to find something is the cause for seeking it, [and so] people [384] doing so suffer, yet at no time is there any end.
須菩提言：“如〈是〉。天中天！極安隱！人民，欲得是。	Subhūti said: ‘So it is, Bhagavan. Sugata, those people with the desire to find something, are caused to seek it.
因致是，勤苦，無有休息時。”	In doing so, they endure hardships [and at] no time [will they] rest.’
佛言：“如是，須菩提！人民所欲故便著一當作是知。	The Buddha said: ‘So it is, Subhūti. Let it be known that the desires of those people are the causes of [their] grasping.
人民所生，本從是生，從是中無可取。	[But, that which] creates these people, that from which [they were] originally born there is nothing comes from within it that can be grasped.
無可取者，不作是得，是了無所有。	As there is nothing that can be grasped, there is nothing to find, understand that there is nothing to be had.
如是，須菩提！無有減盡時。	So it is, Subhūti, there is nothing that ends [at any] time.
從是中，了無有生增益者。	From this, understand that there is nothing to increase.
作是曉知，是為菩薩摩訶薩行般若波羅蜜。”	Getting to understand and know this is the <i>bodhisattva-mahāsattva</i> pursuit of <i>prajñā-pāramitā</i> .’

[385] 須菩提白佛言：“作是曉知者，菩薩摩訶薩為不求色；不求痛痒、思想、生死、識。

作是曉知，行般若波羅蜜。

菩薩摩訶薩，為悉等行，諸阿羅漢、諸辟支佛所不能及。

有德之人所行道是彼極過上。是所得愛，無有能[386]逮者。

是菩薩摩訶薩當作是念：‘得般若波羅蜜已，當作是行。’

菩薩摩訶薩晝夜行，疾近阿耨多羅三耶三菩阿惟三佛。”

佛言：“云何？須菩提！閻浮利人民及四面蜎飛、蠕動悉令作人，

各各得人道已，皆令求阿耨多羅三耶三菩，以發意索佛道，

各各盡壽作布施，持是布施施與作阿耨多羅[387]三耶三菩，

於須菩提意云何？

是菩薩摩訶薩作是布施。其福寧多不？”

須菩提言：甚多，甚多！天

[385] Subhūti said to the Buddha: ‘Those who clearly know this are *bodhisattva-mahāsattvas*. [They] do not seek [any] *rūpa*, do not seek [any] *vedanā*, *saṃjñā*, *saṃskāra* or *vijñāna*. To clearly know this is the pursuit of *prajñā-pāramitā*. *Bodhisattva-mahāsattvas* all pursue this. [It is something] that no arhat or *pratyekabuddha* can ever reach. Anyone with virtue [who] pursues this path goes beyond, to a point that [these others] cannot [386] reach. Such *bodhisattva-mahāsattvas* then make thoughts such as: “I have found *prajñā-pāramitā*; this is how to follow it.” *Bodhisattva-mahāsattvas* that pursue day and night [this way] will soon approach the *anuttara-samyak-sambodhi* of an *abhisambuddha*.’ The Buddha said: ‘What say you, Subhūti? Suppose all the people of Jambudvīpa, and the flies and bugs everywhere changed into people. And then each one [of those] people finds the path and all are led to seek *anuttara-samyak-sambodhi* and to raise their thoughts to seek out the buddha path. And then each one, until their life’s end, acts with generosity and takes up gifts and together give these up to *anuttara-samyak-sambodhi* [387]. From this, Subhūti, say what you think. Those *bodhisattva-mahāsattvas* that acted with [such] generosity, are their merits are many or not?’ Subhūti said: ‘Truly many, truly many,

中天！

Bhagavan.’

佛言：“不如是菩薩摩訶薩
[得般若波羅蜜已守一日，
正使最後守一日，如般若波
羅蜜中教，作是念(462c)行，
其福過彼上。

The Buddha said: ‘This is not like the *bodhisattva-mahāsattva* who, having found *prajñā-pāramitā*, keeps it for one day, even if it is his last day, then enters into the teaching of *prajñā-pāramitā* and thinks of the path — his merits surpass those above.

或時菩薩摩訶薩得般若波羅
蜜已，如是法作是念行，是
都盧於眾中極尊。

Whenever a *bodhisattva-mahāsattva* has found *prajñā-pāramitā*, that method creates such thoughts of the pursuit so that amongst all [beings] he is the most worthy.

何以故？其餘人無有能及是
慈者。

For what reason? [Amongst those] others there is none that can match his compassion.

捨諸佛，是菩薩摩訶薩無有
與等者。

Apart from all the Buddhas, there is no equal to a *bodhisattva-mahāsattva* like this.

是善男子深入知中曉了是智
悉具足，悉見世間勤苦者。

That good son [who] enters deeply into this knowledge clearly understands; [his] wisdom is complete and then sees all those suffering [in this] world.

爾時，極大愍傷念，眼徹
視，見不可計人民悉具足，
無有懈時，用不懈故，得是
行。

Then, vastly compassionate, [his] divine eyes see countless people and understands [them] fully. At no time is there any neglect and, because there is no neglect, [he] finds the path.

當爾時，極大感念，悉念薩
和薩，[388]不用是相住，亦
不用餘住。

Then, at such times, with the greatest concern, he thinks of *sarva-sattvas*, [388] [but] does not dwell upon its signs nor dwells upon any other [sign].

是所，須菩提！菩薩摩訶薩
其智極大明。

This, Subhūti, is a *bodhisattva-mahāsattva*, [whose] wisdom is the greatest of understandings.

雖未作阿耨多羅三耶三菩，
明如是。

Anuttara-samyak-sambodhi was never created, understand this to be so.

隨是行，一切刹土皆共尊
舉。

[Those] following this path will be worshipped in every *kṣetra*.

正上阿耨多羅三耶三菩，終不逮。若受人衣被、飲食、牀(←床)臥具、醫藥悉具足，是般若波羅蜜者心在其中立，所受施悉除去，近薩芸若。

如是，須菩提！菩薩摩訶薩所噉無有罪益；

於薩和薩悉示道徑；無有邊、無有極處悉明照；

諸在牢獄中者悉欲度脫；

薩和薩悉欲示眼，是般若波羅蜜中法當念行，當隨是教。

用是念行，是般若波羅蜜有入中者，[389]不動行，不搖行。

何以故？隨是不動搖行，莫念想，莫得作異念，持短入般若波羅蜜中。

當作是行，晝夜入般若波羅蜜中莫懈怠。

譬若，須菩提！男子得摩尼珠。前時未得，却後得是摩尼珠，歡欣踊躍。

[Even if] the supreme *anuttara-samyak-sambodhi* is not yet reached, such a person receives clothing, bedding, medicinal herbs [and] all other [things] as *prajñā-pāramitā* is fixed in his heart; he receives [such] gifts and goes on to approach *sarvajñā*.

So it is, Subhūti, such a *bodhisattva-mahāsattva* eats [but there] is no fault of [seeking] gains; for *sarva-sattvas* [he] fully expresses the path; boundless, there is nowhere beyond [his] radiant light.

All of those imprisoned [in samsara], all [those who] want to be freed; those *sarva-sattvas* who all desire to be instructed [how to] see, to think upon the pursuit and means of being amidst *prajñā-pāramitā* must follow these teachings.

And, because of thinking of the pursuit, to become one that enters into *prajñā-pāramitā* and [389] is neither shaken nor faltering in that pursuit.

For what reason? To follow and not be shaken or faltering in the pursuit is not having any thought [or expectation]; it is not taking hold of any discriminatory thought, or grasping onto any shortcoming as *prajñā-pāramitā* is entered into.

This is how to follow it. [If, by] day and night *prajñā-pāramitā* is entered into [like this, then there will be] no faltering.

Just like, Subhūti, a man finding a [precious] *maṇi* jewel. As he never possessed [anything like it] in the past, after finding such a jewel he would jump for joy.

得是摩尼珠已，却後復亡之。 But then [suppose], after finding that precious jewel, he loses it again.

用是故大愁毒。坐起憂念，想如亡七寶，作是念：‘云何我直亡是珍寶？’ Because of such a calamity he would be greatly grieved. [He would] rise up from sitting with thoughts of sorrow; imagining it to be like the losing of seven [such] jewels, thinking: “How could I have lost such a [rare and] precious treasure?”

如是，須菩提！菩薩摩訶薩欲索珍寶者，常當堅持心，無得失薩芸若，常當入是中念。” Like this, Subhūti, a *bodhisattva-mahāsattva* is someone with a desire to take hold [of such] a precious jewel, is always resolved in his heart to never lose *sarvajñā*; as it always enters into his thoughts.’

[390] 須菩提白佛言：“設使所念用身亡乎？云何菩薩摩訶薩念薩芸若不亡？” [390] Subhūti said to the Buddha: “[But], if he has lost thoughts of himself? Explain, how does a *bodhisattva-mahāsattva* think that *sarvajñā* is not lost?”

佛語須菩提：“設是菩(463a)薩、摩訶薩作是知無為，不失般若波羅蜜。” The Buddha said to Subhūti: ‘As a *bodhisattva-mahāsattva* knows that such things have not been created, [he will know that] *prajñā-pāramitā* is not lost.

何以故？須菩提！般若波羅蜜虛空。是般若波羅蜜亦不增亦不減。” For what reason? Subhūti, *prajñā-pāramitā* is like space: *prajñā-pāramitā* neither increases nor decreases.’

須菩提言：“是般若波羅蜜虛空，云何是菩薩摩訶薩，般若波羅蜜成就其行，近阿耨多羅三耶三菩？” Subhūti said: ‘[If] *Prajñā-pāramitā* is like space [then] explain, how does a *bodhisattva-mahāsattva* succeed in his pursuit of *prajñā-pāramitā* and approach *anuttara-samyak-sambodhi*?’

[391] 佛言：“不也。須菩提！菩薩摩訶薩亦不增亦不減。” [391] The Buddha said: ‘It is not [like this], Subhūti. A *bodhisattva-mahāsattva* neither increases nor decreases [anything].

正使須菩提！是經中說時，菩薩摩訶薩聞是，亦不恐亦不怖，當作是知：是善男子 If, Subhūti, during such times when this sutra is spoken of, a *bodhisattva-mahāsattva* listens but is neither scared nor afraid, then know that good

為行般若波羅蜜。” son is pursuing *prajñā-pāramitā*.’

須菩提白佛言：“如是般若波羅蜜為空行乎？” Subhūti said to the Buddha: ‘So, is *prajñā-pāramitā* pursuing emptiness?’

“不。須菩提！” [The Buddha said:] ‘No, Subhūti.

“有離般若波羅蜜行得〈不〉？” [Subhūti asked:] ‘Is there anything other than *prajñā-pāramitā* that pursues?’

[392] 不。須菩提！ [392] [The Buddha said:] ‘No, Subhūti.’

“空行〈不〉” [Subhūti asked:] ‘Is it emptiness that pursues?’

“不。須菩提！” [The Buddha said:] ‘No, Subhūti.’

“離空行〈不〉” [Subhūti asked:] ‘Is there anything other than emptiness that pursues?’

“不。須菩提！” [The Buddha said:] ‘No, Subhūti.’

“敗色行？” [Subhūti asked:] ‘Is it the] pursuit of *rūpas*?’

“不。須菩提！” [The Buddha said:] ‘No, Subhūti.’

“敗痛痒、思想、生死、識行？” [Subhūti asked:] ‘Is it the pursuit of any] *vedanā, saṃjñā, saṃskāra* and *vijñāna*?’

“不。須菩提！” [The Buddha said:] ‘No, Subhūti.’

“離色頗所有行？” [Subhūti asked:] ‘Is it anything apart from the pursuit of *rūpas*?’

“不。須菩提！” [The Buddha said:] ‘No, Subhūti.’

“離痛痒、思想、生死、識頗所有行？” [Subhūti asked:] ‘Is it anything apart from the pursuit of any] *vedanā, saṃjñā, saṃskāra* and *vijñāna*?’

“不。須菩提！” [The Buddha said:] ‘No, Subhūti.’

〈須菩提〉言：“云何，天中天！行般若波羅蜜？” [Subhūti] said: ‘Explain then, Bhagavan, what is the pursuit of *prajñā-pāramitā*?’

佛言：“云何，須菩提！見是法不：何所法行般若波羅蜜？” The Buddha said: ‘What say you, Subhūti. [Have you] seen any dharma or not? What dharma is the pursue of *prajñā-pāramitā*?’

須菩提言：“不見也。天中天！” Subhūti said: ‘I do not see any, Bhagavan.’

佛言：“云何，須菩提！遍見不：見般若波羅蜜，何[393]所菩薩摩訶薩行？” The Buddha said: ‘What say you, Subhūti? It is not seen anywhere yet *prajñā-pāramitā* is seen, what [393] [then] is the *bodhisattva-mahāsattva* pursuing?’

須菩提言：“不見也。天中天！” Subhūti said: ‘I do not see [anything], Bhagavan.’

佛言：“設使須菩提！遍見不：是菩薩摩訶薩行般若波羅蜜？” The Buddha said: ‘If this is so, Subhūti, that it is not seen anywhere, what of the *bodhisattva-mahāsattva* pursuit of *prajñā-pāramitā*?’

須菩提言：“不見也。天中天！” Subhūti said: ‘I do not see [anything], Bhagavan.’

佛言：“設使須菩提！不遍見，法有所生處不？” The Buddha said: ‘If this is so, Subhūti, that [dharmas] are not seen anywhere, is there some place where these grow or not?’

須菩提言：“不見也。天中天！” Subhūti said: ‘I do not see any, Bhagavan.’

佛語須菩提：“是菩薩摩訶薩逮無所從生法樂。” The Buddha said to Subhūti: ‘Such *bodhisattva-mahāsattvas* have the means to a happiness that is not created by anything.

如是樂悉具足，無所從生，受決阿耨多羅三耶三菩。” This complete happiness, not created by anything, [and because of it they] receive an assurance of their *anuttara-samyak-sambodhi*.

是怛薩阿竭阿羅訶三耶三佛所至處，無所復畏，悉作是護。” The *tathāgatas*, arhats and *samyak-saṃbuddhas*, will come to that place [and] they will no longer have fear and be completely protected.

菩薩摩訶薩作是求、作是行、作是力，為逮佛慧、極大慧、自在慧、薩芸若慧、怛薩阿竭慧。” [Any] *bodhisattva-mahāsattva* that makes such a wish, makes such a pursuit, and does it with such vigour, then [they will] obtain a buddha’s wisdom, a vast wisdom, a wisdom of freedom, the wisdom of *sarvajñā*, the wisdom of the *tathāgatas*.

設〈作〉見不得佛，佛語為有異。” If they do not become awakened, then it is because what has been done differs from what the buddhas have said.’

- [394] 須菩提白佛言：“設使諸法無所從生，受決阿耨多羅三耶(463b)三菩?” [394] Subhūti said to the Buddha: ‘Is having dharmas [that were] not created by anything to receive of an account of *anuttara-samyak-sambodhi*?’
- 佛語須菩提：“不也。” The Buddha said to Subhūti: ‘No.’
- 須菩提白佛言：“云何菩薩摩訶薩得阿耨多羅三耶三菩?” Subhūti said to the Buddha: ‘Explain how a *bodhisattva-mahāsattva* obtains *anuttara-samyak-sambodhi*.’
- 佛語須菩提：“見不？所當受決阿耨多羅三耶三菩。” The Buddha said to Subhūti: ‘[Did you ever] see any receiving of an account of *anuttara-samyak-sambodhi*?’
- 須菩提言：“我不見法當作阿耨多羅三耶三菩。” Subhūti said: ‘I do not seen any dharma that makes *anuttara-samyak-sambodhi*.’
- 佛言：“如是，須菩提！如是。” The Buddha said: ‘So it is, Subhūti, so it is.’
- 諸法無無從中得，菩薩不作是念：‘持是法當受決，不受決。’” All those dharmas, there is nothing that comes from them to be had and so a *bodhisattva* does not think that taking hold of some that dharma will lead to receiving an account or not.’

Chapter 28. Sadāprarudita Bodhisattva

(464c) [464] 《摩訶般若波羅蜜道行經薩陀波倫菩薩品》第二十八

佛語須菩提：“疾欲得佛者，索般若波羅蜜，當如薩陀波倫菩薩。於今在上方過六百三十億佛國，佛名捷陀羅耶，其國名尼遮捷陀波勿。薩陀波倫菩薩於彼間止。”

The Buddha said to Subhūti: ‘Those wanting to quickly become buddhas must seek *prajñā-pāramitā* like Sadāprarudita Bodhisattva, who is now above here, passing some sixty-three thousand million *buddha-kṣetras*; in the realm of a buddha named Gandhālaya, in a realm named Nitya-Gandhavatī. This Sadāprarudita Bodhisattva now abides there.’

須菩提白佛言：“薩陀波倫菩薩本何因緣索般若波羅蜜？”

Subhūti said to the Buddha: ‘This Sadāprarudita Bodhisattva, what were the root causes and conditions that led him to seek *prajñā-pāramitā*?’

佛語須菩提：“乃往久遠世有菩薩，名薩陀波倫，為前世施行功德所迫逮，本願所成，世世作功德所致、前世以供養數千萬[465]億佛。

The Buddha said to Subhūti: ‘A long time ago in a past life, this bodhisattva, now named Sadāprarudita, pursued merit and thereby ripened his root wish. From life to life [he] received merits as, in those former lives, he made offerings to many millions of [465] millions of buddhas.

時菩薩臥出。天人於夢中語言：‘汝當求索大法！’覺起，即行求索，了不得。其意惆悵不樂。欲得見佛，(471a)欲得聞經，索之，了不能得。亦無有菩薩所行法則。

Once, as the bodhisattva was asleep, a deva in a dream spoke [to him], saying: “You must search for the great dharma!” On awaking he arose and set out on a quest the end of which could not be found. He had the aspiration, but was disappointed and unhappy as he longed to get see a buddha and longed to hear the sutras. He pursued an end that could not be found. Nor was there any [system of] dharmas for the bodhisattva to follow.

用是故，甚大愁憂，啼哭而行。

Because of this he was much saddened and, in grief, wailed and cried as he pursued.

譬如人有過於大王所，其財

Just like someone who in the past was a

產悉沒入縣官，父母及身皆閉在牢獄，其人啼哭愁憂不可言。薩陀波倫菩薩愁憂啼哭如是。

maharajah and whose wealth and lands are all gone, cast into gaol and whose father and mother are both shut-away in a gaol. Such a man howls and cries, is sad and grieving and unable to speak. Sadāprarudita's sadness and grief, wailing and tears were like this.

時忉利天人來下，在虛空中，觀見菩薩日日啼哭。天人見菩薩至心啼哭。

Then, a *trāyastriṃśa* deva came down into the air [above him] and saw [how] the bodhisattva was wailing and weeping every day. The deva saw this weeping coming from the heart of the bodhisattva.

天人即於菩薩父母、兄弟、親屬、交友中，字菩薩為薩陀波倫。

[And so it was that] the deva, the bodhisattva's father and mother, brothers, relatives and friends [all] called the bodhisattva "Sadāprarudita".

是時世有佛，名曇無竭阿祝竭羅佛。般泥洹以來甚久，亦不聞經，亦不見比丘僧。

At that time the buddha of that world was named Dharmodgata-Aśugatra Buddha. [As his] *parinirvāṇa* was a long time ago; neither had the sutras been heard nor any *bhikṣu* sangha seen.

時薩陀波倫菩薩於夢中，忉利天人語言：‘前世有佛，名曇無竭阿祝竭羅。’

Then, as Sadāprarudita Bodhisattva was dreaming, a *trāyastriṃśa* deva spoke [to him], saying: "Before in this world there was a buddha named Dharmodgata-Aśugatra."

是時菩薩於夢中聞佛名，即覺。覺已，即大歡喜踊躍。即棄捐家，入深山中無人之處，棄身，無所貪慕，而大啼哭。

When the bodhisattva heard that buddha's name in the dream, he woke up straight away. After awaking he became overjoyed and excited. He immediately renounced his home and entered deep into the mountains, somewhere without any people. [There, he] renounce his body and was without desires. He had renounced, yet still he wailed and cried.

自念言：‘我惡所致不見佛，[466]不聞經，不得菩薩所行法。’是時薩陀波倫菩

He thought to himself, saying: "My pains are the result of not meeting a buddha, [466] not hearing the sutras, and not finding the means of the

薩啼哭。

bodhisattva's pursuit.” Then Sadāprarudita
Bodhisattva wailed and cried.

時便聞虛空中有聲言：‘善男子！可止！莫復啼哭！有大法，名般若波羅蜜。若有行者，若有守者，得佛疾。

Whereupon, he heard a voice in the air that said: “Good son, you can stop. Do not wail and weep again! There is a great dharma named *prajñā-pāramitā*, whoever pursues and takes hold of it, they will soon become a buddha.

汝當求索是大法。汝聞是法，若行，若守，佛所有功德汝悉當得之，得佛三十二相、八十種好。汝悉當得之。

You must seek out this great dharma. You must hear this dharma, pursue and take hold of it. You will get all the merits of a buddha, get the thirty-two signs and eighty good qualities — you will get everything!

汝悉當持經法教十方天下人。’

You will take hold of all the sutra dharmas and teach them to the people everywhere throughout the ten directions.”

薩陀波倫菩薩問虛空中聲：‘當何因緣得般若波羅蜜？當到何方求索？當何等方便得之？’

Sadāprarudita Bodhisattva asked the voice in the air: “So, what are causes and conditions of getting *prajñā-pāramitā*? What is to be done to find it? What is the means of getting it?”

虛空中聲報菩薩言：‘從是東行！莫得休息！

The voice in the air answered the bodhisattva, saying: “From here, go east. Do not stop.

汝行時，

As you go,

莫念左，莫念右；

have no thought of left, no thought of right;

莫念前，莫念後；

no thought of ahead, no thought of behind;

莫念上，莫念下；

no thought of above, no thought of below

莫念行！

and no thought of going.

行時，

When going,

莫念恐怖，莫念喜，

have no thought of fear, not thought of joy,

莫念食，莫念飲，

no thought of food, no thought of drink;

莫念坐，

no thought of sitting,

莫念行道，

no thought of following a path;

莫念中止；

no thought of stopping midway,

莫念姪，

no thought of lust,

莫念怒，

no thought of anger,

莫念癡；	no thought of folly,
莫念守，	no thought of holding,
莫念有所得；	no thought of anything to find,
莫念內，	no thought of inside,
莫念外；	no thought of outside,
莫念色，莫念痛痒、	no thought of any <i>rūpa</i> , no thought of any <i>vedanā</i> ,
思想、生死、識；	<i>saṃjñā</i> , <i>saṃskāra</i> and <i>vijñāna</i> ;
(471b) 莫念眼，	no thought of the eye,
莫念耳，	no thought of the ear,
莫念鼻，	no thought of the nose,
莫念口；	no thought of the mouth,
莫念身，	no thought of the body;
莫念心意，	no thought of the heart and ideas,
莫念[467]地、水、火、風，	no thought of [467] earth, fire, water or wind,
莫念空；	no thought of air,
莫念人，	no thought of a person,
莫念我，	no thought of 'me',
莫念命；	no thought of life,
莫念有空，	no thought of the emptiness of existence,
莫念無空；	no thought of the emptiness of non-existence,
莫念行菩薩道；	no thought of following the bodhisattva path,
莫念有經，	no thought of what a sutra is,
莫念無經；	no thought of what a sutra is not,
莫念生天上，	no thought of birth in the heavens above,
莫念生世間；	no thought of birth in the world;
莫念菩薩善，	no thought of a bodhisattva's rights, and
莫念菩薩惡！	no thought of a bodhisattva's wrongs!

一切所向念悉斷，遍無所著，從是東行。悉斷念已，作是行不缺者，令得聞般若波羅蜜不久。	Every single opposing thought is to be completely cut short without anything to grasp onto. Following this eastwards path with thoughts cut short is to make a pursuit that will not be lacking, [one that will] lead [you] to hear of the <i>prajñā-pāramitā</i> not long after.
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過去諸佛行菩薩道時，索般若波羅蜜如是。得般若波羅	In the past, when all the buddhas pursued the bodhisattva path, <i>prajñā-pāramitā</i> was sought like
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蜜，隨其教者，得佛疾。作是精進行者，當疾得佛。’ this and *prajñā-pāramitā* was found. Those who follow this teaching become buddhas, those that pursue this with vigour become buddhas [sooner].”

薩陀波倫菩薩聞虛空中教聲，大歡欣：‘當隨天人之教。’ Sadāprarudita Bodhisattva listened to the instructions from the voice in the air. Overjoyed, [he thought]: ‘[I] will follow the deva’s instruction.’

虛空中聲復報言：‘莫失是教。’ The voice in the air again answered, saying: “Do not loose this teaching.”

作是語[468]已，便不復聞聲。 After this was [468] said, the voice was not heard again.

是時薩陀波倫菩薩聞是教法，倍踊躍歡欣，隨是教，即東行，心適無所著。 When Sadāprarudita Bodhisattva heard of the teachings of the dharma again [he was] overjoyed and excited. Following these instructions he walked towards the east, his heart at ease and without grasping.

行，中道作是念：‘去是幾所乃當得般若波羅蜜？’ [As he] went, on the way he thought: “How far do I have to go to find *prajñā-pāramitā*?”

作是念已，住，復大啼哭。 After he thought this, he stopped and again began to wail and cry.

[469] 薩陀波倫菩薩作是啼哭時，上方虛空中，化作佛在空中立，言：“善哉，善哉！如若所索者，甚難。如汝作是精進者，今得般若波羅蜜不久。” [469] As Sadāprarudita Bodhisattva wept and wailed above, in the sky, a buddha transformed standing in the air, who said: “Excellent, excellent! Just like those who sought the really difficult, so it is that you are resolved. It is not long now until you find *prajñā-pāramitā*.”

薩陀波倫菩薩叉手，仰向，視化佛，身有金色，身放十億[470]光炎，身有三十二相。 Sadāprarudita Bodhisattva clasped his hands and looked up towards the transformed buddha whose body was a golden colour, whose body shone with a thousand million [470] rays of light, and whose body had the thirty-two signs.

見已，大歡欣，叉手白化佛 After seeing this he was overjoyed and, clasping

<p>言：‘願佛為我說經法。我從佛聞經。聞經已，諸佛所有經法我皆欲悉得之，’</p>	<p>his hands towards the transformed buddha, said: “I wish the Buddha for my sake will speak the sutra dharma. I have come to hear the sutras from a buddha. After hearing the sutras, I will have got my wish of having all the sutra dharma of a buddha.”</p>
<p>是時化佛語薩陀波倫菩薩：‘受我所教法，悉當念持之。</p>	<p>Then the transformed buddha said to Sadāprarudita Bodhisattva: “Whatever dharma I teach, keep them in your thoughts completely.</p>
<p>諸經法本無恐懼，本淨，無端緒。</p>	<p>All sutra dharma are rooted in fearlessness, rooted in peace without any last trace.</p>
<p>住諸經法，一切無所罣礙，本端無所因。</p>	<p>Dwelling in sutra dharma is to have no hindrance whatsoever, as basically there are no causes.</p>
<p>住諸經法，本無所因，端緒，無所說。</p>	<p>Dwelling in sutra dharma basically has no cause or trace that can be spoken of.</p>
<p>住諸經法，無所說教，如虛空無形，本無端緒，如泥洹無有異。</p>	<p>Dwelling in sutra dharma is nothing that can be said to be taught; it like empty space, there is no substance, as basically there are is no trace, it is no different from nirvana.</p>
<p>諸經法如泥洹無有異，無所從生，無形。</p>	<p>Sutra dharma are no different from nirvana as they arise from nowhere and have no substance.</p>
<p>住諸經法，無所從生無形，計如幻無形，如水(471c)中見影。</p>	<p>As dwelling in sutra dharma arises from nowhere and has no substance, it can be reckoned as being like an illusion lacking substance, like a reflection seen in water.</p>
<p>諸經法如水中影現，如夢中所見等無有異。</p>	<p>As sutra dharma are like reflections appearing in water, they are no different from the things seen in dreams.</p>
<p>諸經法如夢中所見等無有異。佛聲音都盧見如是。當隨是經法教。</p>	<p>As sutra dharma are no difference from those things seen in dreams, all the utterances of a buddha are seen to be like this. So, follow this teaching on sutra dharma.</p>

善男子！當作是守念，從是東行，索般若波羅蜜！去是間二萬里，國名捷陀越，王治處。其國豐熟，熾盛富樂，人民眾多。

Good Son, be determined! Go east from here and seek the *prajñā-pāramitā*. Go twenty-thousand *yojanas* from here, to a country named Gandhavatī where the raja rules a place abundant in crops and the people many and happy.

[471] 其城縱廣四百八十里。皆以七寶作城。其城七重。其間皆有七寶琦樹。

[471] This city is four hundred and eighty leagues long and wide and its walls made of the seven jewels. There are seven types of wall between which are trees of the seven jewels.

城上皆有七寶羅縠緹縵以覆城上。

Those walls are made of the seven jewels and those walls are covered with fine gauzes and vermilion silks.

其間皆有七寶交露間垂鈴。

Between them are seven jewelled “dewdrop” curtains from which bells dangle.

[472] 四城門外皆有戲廬。遶城有七重池水。

[472] Outside the four gates of the city are pleasure grounds. Surrounding the city are lakes of the seven types of water.

水中有雜種，優鉢蓮花、拘文羅華、不那利華、須捷提華、末願捷提華，皆在池水中生。間陸地有占蔔華。如是眾華數千百種。

In those waters grow many kinds of [flowers such as] the *utpala* lotus, *kumuda*, *pundarika*, *sugandhika* and *madhugandhika*. With *campaka* flowers growing in the earth around the shores around of those lakes, the mass of flowers numbers many hundreds of thousands of sorts.

其池中有眾雜琦[473]鳥、鳧、鴈、鴛鴦、異類琦鳥數千百種。

Upon these lakes are many splendid [473] birds [such as] ducks, geese, mandarin-drakes and hens. These different types of splendid birds number some hundreds of thousands of sorts.

池中有七寶之船。其人乘船，娛樂戲池中。

On those lakes are boats of the seven jewels. The people in those boats are joyful and happy as they play upon those lakes.

[474] 城中皆行列五色幢幡。

[474] Everywhere in the city there are five-colour banners arranged in rows.

復懸五色幢幡。復有羅列雜色華蓋，城中街巷各各周遍。

Hanging with the five-colour banners are canopies of mixed coloured flowers, set up in rows. These are everywhere, in each one of the streets and alleys of the city.

譬若忉利天上帝釋宮殿懸幢幡。音樂之聲數千百種日日不絕。

[It is] just like the *trāyastriṃśa* heaven above where Indra's palace is decked with banners, there is the sound of music, numbering some hundreds of thousands of sorts, played endlessly day by day.

譬如忉利天上難檀桓戲廬，其中有音樂之聲，快樂不絕。其城快樂亦復如是。

[It is] just like the *trāyastriṃśa* heaven above where the Nandanavana pleasure grounds [resound to] the sounds of music and there is endless happiness. The joys of this city, too, are like this.

其城中無有異人，皆是菩薩。

In that city there is no one that is unlike, all are bodhisattvas.

中有成就者，中有發意者。

Amongst [them] are those who have completed and those who have [just raised] raised the thought.

皆共居其中，快樂不可言。

They all dwell together there with a happiness that cannot be described.

其中所有服飾玄黃琦珍不可復計。

Their clothing is decorated with bright colours and so rare that their value cannot be reckoned.

[475] 其國中有菩薩，名曇無竭，在眾菩薩中最高尊。有六百八十萬夫人、采女共相娛樂。

[475] In this realm there is a bodhisattva named Dharmodgata, the most highly honoured amongst the throng of bodhisattvas. He has six million eight hundred thousand wives and concubines who are pleased and happy with each other.

[476] 捷陀越國中諸菩薩常共恭敬曇無(472a)竭，為於國中央施高座。隨次轉下施座。

[476] In the realm of Gandhavatī, all the bodhisattvas together constantly worship Dharmodgata for whom, at the centre of the realm, a high throne as been given, around which there are circles of thrones.

<p>中有黃金座、白銀座、琉璃座、水精座。座座皆布有雜色文繡綉縵。座間皆散雜種香華。</p>	<p>Amongst these are golden-yellow thrones, silver-white thrones, lapis thrones and crystal thrones. All these thrones have mixed coloured finely embroidered hangings. Scattered between all the thrones are various sorts of mixed fragrant flowers.</p>
<p>座上皆施雜寶交露之蓋。中外周匝皆燒名香。</p>	<p>Above the thrones, each is decked with “dewdrop” canopies of mixed jewels. Inside, outside and all around burns the finest of incense.</p>
<p>曇無竭菩薩常於高座上，為諸菩薩說般若波羅蜜。</p>	<p>Dharmodgata Bodhisattva always sits upon this high throne to speak of the <i>prajñā-pāramitā</i> for all those bodhisattvas.</p>
<p>中有聽者，中有書者，中有學者，中有諷者，中[477]有守者。</p>	<p>Amongst them are those who listen to it, those that write it, those that train in it, those that recite it, [477] and those that keep it.</p>
<p>汝從是去，到犍陀越國曇無竭菩薩所。自當為汝說般若波羅蜜。當為汝作師，教汝。</p>	<p>You are to leave here and go to the realm of Gandhavatī, to where Dharmodgata Bodhisattva is, [who] will himself tell you about <i>prajñā-pāramitā</i>. He will be your teacher and instruct you.</p>
<p>何以故？前數千億世常為汝作師。是汝本發意時師。</p>	<p>For what reason? In the past, during many hundreds of thousands of millions of lives, he has always acted as your teacher. He was your teacher when you first raised the thought.</p>
<p>汝往至師所時，若見，若聞，莫得說其短。亦莫念其短。</p>	<p>When you reach your teacher, whatever [you] see, whatever [you] hear, do not speak of any of his shortcomings, nor think anything of his weaknesses.</p>
<p>汝設見，慎莫疑，慎莫怠。</p>	<p>If you see him as wary, do not doubt, do not falter.</p>
<p>何以故？汝未曉漚和拘舍羅。</p>	<p>For what reason? You do not yet understand his <i>upāya-kauśalya</i>.</p>

[478] 當諦覺魔事。善男子！ [478] You must know and awaken to Māra's work.
慎莫隨魔教，莫用。 Good son, be careful, do not follow Māra's
instructions, do not use it!

師在深宮尊貴教。敬當如敬 This teacher gives instruction in [his] deep
佛無有異。 mansion. He is precious and respected and
revered no differently from a buddha.

當用經法故，莫念財利貪意 Because [you] must use his sutra dharma, do not
心念。所有者當施與師。當 think of wealth or gain, or harbour greedy
樂好恭敬於師。作是行不缺 thoughts and ideas. Whatever you have, give it to
者。 the teacher; joyfully worship the teacher. Do
these deeds without wanting.

今得聞般若波羅蜜不久。’ It is not long now until you get to hear about
prajñā-pāramitā.”

爾時薩陀波倫菩薩從化佛聞 When Sadāprarudita Bodhisattva heard this
是教，即踊躍歡欣。 teaching from the transformed buddha, he was
overjoyed and excited.

用歡[479]欣踊躍故，即得見 Because of this joy [479] and excitement, he
十方諸佛三昧。 immediately reached the seeing all the buddhas
of ten directions *samādhi*.

爾時，十方諸佛皆讚歎 At that time all the buddhas of the ten directions
言：‘善哉，善哉！善男 together praised [him], saying: “Excellent,
子！我曹本為菩薩時，用精 excellent! Good son! When we were originally
進故，得聞般若波羅蜜，便 bodhisattvas, it was because of such vigour that
成就得薩芸若。亦復當得三 [we got to] hear about *prajñā-pāramitā*, succeeded
十二相、八十種好、十種 in finding *sarvajñā* and also obtained the thirty-
力、四無所畏、四[480]事不 two signs, eighty good qualities, ten powers, four
護、十八事不共。我曹爾時 [types of] fearlessness, four unrestricted actions
亦復得是三昧。 and eighteen unique abilities. We, at such times,
also reached this *samādhi*.

爾時，諸佛亦復讚歎：‘我 At that time, all the Buddhas praised [us] too,
曹如是。汝行亦當復如我 saying]: ‘We [too] were like this. Your pursuit is
曹。作是行者菩薩所有功 also like ours. As a bodhisattva that makes this
德，汝悉當具足得之。’ quest, there will be merits, and you will obtain
these completely.”

<p>[481] 薩陀波倫菩薩從三昧覺，作是念：‘諸佛本從何所來，去至何所？’</p> <p>作是思惟已，便復舉聲大哭。復作是念：‘諸佛教我至曇無竭菩薩所。’</p> <p>薩陀波倫 (472b) 菩薩便從是去，中道得一國，國名魔 [482] 所樂國。</p> <p>薩陀波倫菩薩便於城外園中止宿，自念：‘佛經實難得。何況乃聞耶？我當供養盡力於師今我一身加復貧窮。亦無有珍琦好物及華香持用供養於師。如我無所有者，請且自賣身，持用供養於師。’</p> <p>作是念已，即入城。街里街里 <自> 銜言：‘誰欲買我者？’</p> <p>[時魔在城外戲，與五萬婬女共遊戲，遙 [483] 見菩薩聞自銜賣聲。</p> <p>魔即自念言：‘是薩陀波倫菩薩自賣身，欲供養曇無竭菩薩，持用索佛。</p> <p>是人當出我境界，脫人眾多。今我且壞乎。令一國中</p>	<p>[481] Sadāprarudita Bodhisattva awoke from this <i>samādhi</i> and thought: “All those buddhas! Where did they come? Where did they go?”</p> <p>After thinking this, again he let out the sound of much weeping, and then thought: “All these buddhas have told me to go to Dharmodgata Bodhisattva.”</p> <p>Sadāprarudita Bodhisattva then set off. On the path he came across a certain realm, a realm famed for being the country of Māra’s [482] pleasure.</p> <p>Sadāprarudita Bodhisattva then lodged in a park outside of the city. Here he thought to himself: “The buddha sutras are really difficult to find. How will I get to hear them? I will use all my strength to worship this teacher. [But,] I am so poor that I only have myself and have nothing so rare or beautiful as flowers or incense to take and use as my offerings to this teacher. As I have nothing I will beg, I will even sell my body as an offering to this teacher.”</p> <p>After thinking this he entered into city and [went] from alley to alley calling out: “Who wants to buy me?”</p> <p>At that time Māra was outside the city playing with fifty thousand pleasure-girls. As they played together, from a distance, [483] he saw the bodhisattva calling out, offering to sell himself.</p> <p>Māra then thought to himself, saying: “This Sadāprarudita Bodhisattva is selling his own body; he wants to worship Dharmodgata Bodhisattva in his quest for buddhahood.</p> <p>This [one] man will leave my world then and free many people. Now, I will bring him down, cause</p>
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<p>男女皆當不見其[484]形，不聞其聲。’</p>	<p>the men and women of the whole country neither to see his [484] body, nor to hear his voice.”</p>
<p>是時薩陀波倫菩薩賣身不售，便自宛轉臥地，啼哭大呼：‘欲自賣身，持用供養於師。了無有買者。’</p>	<p>At that time Sadāprarudita Bodhisattva could not sell his body so he lay on the ground writhing, wailing, weeping and sobbing greatly. He wanted to sell his body so that he could make offerings to this teacher but, in the end, no one bought it.</p>
<p>是時釋提桓因[遙於天上見薩陀波倫菩薩精進乃爾。自念言：‘我當下試之。知為至誠索佛，不但諛諂。’</p>	<p>Then Śakra-devānām-indra, in the heavens above, saw Sadāprarudita Bodhisattva and was aware of his resolve. He thought to himself, saying: “I will go down and test him, to know if he truly seeks the buddhas and not just flattery.”</p>
<p>是時釋提桓因來下化作婆羅門，問薩陀波倫言：‘善男子！何其勤苦乃爾乎？用何等故宛轉啼哭？’</p>	<p>At that time Śakra-devānām-indra came down transformed as a brahman and asked Sadāprarudita, saying: “Good son, what causes you such great suffering? What causes you to writhe, howl and weep?”</p>
<p>薩陀波倫菩薩報言：‘不須問。道人！’</p>	<p>Sadāprarudita Bodhisattva replied, saying: “Do not ask, priest!”</p>
<p>婆羅門如是問至三：‘所欲敕使，願相語。我欲相佐助。’</p>	<p>The brahman priest asked like this three times: “Say whatever it is you wish for. I want to help.”</p>
<p>薩陀波倫菩薩報言：‘道人！欲知者。我自賣身。欲供養於[485]師故。’</p>	<p>Sadāprarudita Bodhisattva replied, saying: “Priest, what you want to know is that I am selling myself because I want to make [485] offerings to a teacher.”</p>
<p>婆羅門語薩陀波倫菩薩：卿欲供養於師故。’</p>	<p>The brahman said to Sadāprarudita Bodhisattva: “Because you want to make offerings to a teacher?”</p>
<p>婆羅門語薩陀波倫菩薩：’善男子！今我欲大祠，欲得人血，欲得人肉，欲得人髓，欲得人心。卿設</p>	<p>The brahman said to Sadāprarudita Bodhisattva: “Good son! Today I need to make a great sacrifice and need to find human blood, need to find human flesh, need to find human marrow and</p>

能與我者，我益與卿財。’	need to find a human heart. If you can give these to me, I will give you a fortune.”
薩陀波倫菩薩大歡欣報言：‘願相與。’	Sadāprarudita Bodhisattva was overjoyed and replied, saying: “I wish to give them to you.”
薩陀波倫菩薩即取刀，自刺兩臂。	Sadāprarudita Bodhisattva then held a knife and stabbed his two forearms.
血大出，持與[486]之。	Blood gushed out which he gathered and gave [486] over.
復割兩髀裏肉，持與之。	And then, [he] cut open his two thighs and gave over the flesh gathered from inside.
復自破骨，持髓與之。	And again, he cracked open his own bones and gave over the marrow that he had gathered.
適復欲自刺胸時，樓觀上有長者女，遙見之，傷慙(472c)哀之。	But then, just as he was about to cut-open his own chest, a merchant’s daughter saw him from a building above. Seeing him from afar, she was distressed, pitied [him] and grieved for him.
時長者女[與諸伎人、婬女五百人相隨，來至薩陀波倫菩薩所，問言：‘善男子！年尚幼少，端正如是。何以故？自割截其身體？’	Then the merchant’s daughter followed by her musicians and maids, some five hundred altogether, came to Sadāprarudita Bodhisattva and asked: “Good Son! You are still young and handsome. For what reason are you cutting and slicing apart your own body?”
薩陀波倫菩薩報女言：‘我欲供養於師故。用是故，出血、出肉、髓，欲賣。持欲供養於師。’	Sadāprarudita Bodhisattva answered the girl, saying: “Because I want to make offerings to a teacher. It is because of this I want to sell off my blood, flesh and marrow. I intend to make offerings to a teacher.”
是時長者女問薩陀波倫菩薩言：‘設供養於師者，能得何等福？師名為誰？在何方止？’	At that time the merchant’s daughter asked Sadāprarudita Bodhisattva, saying: “If [you] make offerings to this teacher what benefits are to be got? What is the name of this teacher? In which direction does he lie?”
薩陀波倫菩薩報女言：‘師	Sadāprarudita Bodhisattva, answered the girl

<p>在東方。師名曇無竭，當為我[487]說般若波羅蜜。</p>	<p>saying: “This teacher is in the east. This teacher is named Dharmodgata and will for my sake [487] speak of <i>prajñā-pāramitā</i>.</p>
<p>我聞者，當行守之，當用疾得佛。</p>	<p>I will hear it and then follow and uphold it and then I will become a buddha.</p>
<p>我身當得三十二相、八十種好、十種力、四事不護、四事無所畏、十八事不共，當得法輪轉，當度脫十方天下人。’</p>	<p>My body will get the thirty-two signs, eighty good qualities, ten powers, four means for the unprotected, four [types of] fearlessness and eighteen unique abilities. [I will] get to turn the wheel of dharma, and then ferry to release people everywhere throughout ten directions.”</p>
<p>是時長者女語薩陀波倫菩薩：‘如善男子所言，天上天下無有比。</p>	<p>Then the merchant’s daughter said to Sadāprarudita Bodhisattva: “What you have said, there is no match for it anywhere.</p>
<p>[488]汝莫自困苦乃爾。我自與汝金、銀、珍寶、琦物。</p>	<p>[488] You must not harm yourself this way. I, myself, will give you gold, silver, jewels and fine things.</p>
<p>我自[與五百婬女相隨]行。</p>	<p>I, myself, and these five hundred girls will together follow you in this quest.</p>
<p>我亦欲自供養曇無竭菩薩，復欲聞經。’</p>	<p>I too want to make offerings to Dharmodgata Bodhisattva and want to hear these sutras.”</p>
<p>是時婆羅門語薩陀波倫菩薩言：‘善哉，善哉！善男子！</p>	<p>At that time the brahman spoke to Sadāprarudita Bodhisattva, saying: “Excellent, excellent! Good Son!</p>
<p>如是精進難及。欲知我不？</p>	<p>This is the most difficult of exertions to do. Do you want to know who I am?</p>
<p>善男子！我是天王釋提桓[489]因，故<來>相試耳。</p>	<p>Good son! I am the king of heaven, Śakra-devānām-indra; [489] here because I thought of testing you.</p>
<p>欲求索何等願，我悉與卿。’</p>	<p>[Whatsoever you] desire, seek or long for, wish for it and I will grant it to you.”</p>
<p>薩陀波倫菩薩<報>天王釋言：‘欲哀我者使我身體平</p>	<p>Sadāprarudita Bodhisattva answered Śakra, the king of heaven, saying: “I want that you pity me</p>

復如故！’	and cause my body to become whole, to be like it was before!”
菩薩身體即平復如故。釋提桓因即自去。	The bodhisattva’s body became whole again like before and then Śakra-devānām-indra suddenly vanished.
是時長者女語薩陀波倫菩薩言：‘共歸至我父母所，索金、銀、珍寶、琦物，并報父母去。’	At that time the merchant’s daughter spoke to Sadāprarudita Bodhisattva, saying: “Together we will return to my parent’s house and search for gold, silver, jewels and fine things and [then] to tell my parents [where we’re] going.”
[490] 薩陀波倫菩薩即隨至父母舍。	[490] Sadāprarudita Bodhisattva then went with [the girl to her] parents’ house.
女歸以具為父母說是事。	On returning the girl told her parents of this matter fully.
父母即報女言：‘汝所說甚快，難得聞。[491] 我亦復欲與汝共行。自惟年老不能自行。汝所欲得，便自說。’	The parents then answered the girl, saying: “What you have said is really joyful and seldom heard of. [491] We too want to go with you on this pursuit but we think that we are old and [so] cannot go ourselves. Tell us whatever it is that you need to have.”
女言：‘我欲得金、銀、珍寶、琦物。’	The girl said: “I need to have gold, silver, jewels and [other] fine things.”
父母言：‘女自恣取之。’	The parents said: “Girl, you take whatever you need.”
女便自取金、銀、雜寶、珍琦、好物、盛搗栴檀、名香及餘雜碎諸(473a)寶、蜜香甚多，以五百乘車載，自重。五百侍女自副。	The girl then took gold, silver, jewels and fine things and sprinkled upon them a great deal of pounded sandalwood and the finest of incense mixed with all sorts of crushed jewels and sweet incense. She then loaded these into five hundred waggons assisted by the five hundred maids.
是時五百侍女皆行報長者女父母：欲[492]侍貴女，隨菩薩行。’	Then the five hundred maids together went to tell the parents of the merchant’s daughter that they wanted [492] to wait upon their precious

	daughter as she followed the bodhisattva quest.
報已，即相隨俱行。	After saying this they all left together.
是時薩陀波倫菩薩與五百女人輩稍引導而去。	Then Sadāprarudita Bodhisattva together with the five hundred girls and the line of waggons, gradually set-off.
遙見犍陀越國有幢幡，譬如忉利天上懸幢幡。	From afar the pennants and banners of the realm of Gandhavatī could be seen: pennants and banners just like those of the <i>trāyastriṃśa</i> heaven above.
遙聞犍陀越國音樂之聲。	From afar the musical sounds of the realm of Gandhavatī could be heard.
復遙見犍陀越國城上皆有七寶緹縵七[493]重。其下有七寶交露七重。一重間者皆懸鈴。	Also from afar the city walls of realm of Gandhavatī could be seen upon which were seven layers of precious gauzes and vermillion silks. [493] Beneath these were seven layers of seven jewelled “dewdrop” curtains and, in the spaces between all the layers, bells were hanging.
城外周匝遶有七寶樹七重。	Outside of the city, surrounding it, were seven rows of trees of the seven jewels.
城外皆有戲廬。男子、女人遊戲娛樂其中。	Everywhere outside the city were pleasure grounds in which men and women were at play, having fun.
中有乘車伎自樂者。中有步行伎自樂者。	There were those having fun alone playing in carts; there were those enjoying a walk alone.
香風四散，分布四出，無不聞者，譬如天香。	Fragrant breezes blew through the four directions, spreading out in the four directions so that there was nowhere where it could not be smelt. It was just like the scent of the heavens.
用是故，名為犍陀越國。	Because of this, it was called “Gandhavatī”.
是時薩陀波倫菩薩及五百女人皆遙見如是。	At that time Sadāprarudita Bodhisattva and the five hundred girls all saw this from afar.
見已，皆大歡欣踊躍，自念言：‘我曹義不可於車上	After seeing it, they were overjoyed and excited and thought to themselves, saying: “It is right for

載。當下步[494]入國耳。’ us not to enter in waggons. So then, let us get down and walk [494] into this realm.”

薩陀波倫菩薩及五百女人共 Sadāprarudita Bodhisattva together with the five hundred girls all entered through the city’s west gate. 從西城門入。

薩陀波倫菩薩入城門裏，遙 As Sadāprarudita Bodhisattva entered through the city gate, he saw from afar a high tower, 見高臺，雕文刻鏤，金銀塗 the city gate, he saw from afar a high tower, 錯，五色玄黃，光耀炳然。 finely carved with engraved gold and silver, painted and decorated with the five colours. It shone brightly with a strange yellow light.

臺四面四角皆反羽向陽，懸 The tower had four sides and from the four winged corners of the roof that pointed to the light hung banners with bells, the sound of which was like music in harmony. 鈴旗幡，音樂相和。

遙見已，問城中出人：‘是 Seeing this from afar, he asked a man leaving the city: “How is [495] it that tower is draped and adorned with ‘dewdrop’ curtains of the seven jewels so beautifully as that?” [495] 何等臺？交露七寶服飾 殊好乃爾。’

其人報薩陀波倫菩薩 The man answered Sadāprarudita Bodhisattva saying: “Sir, do you not know? In there is a bodhisattva named Dharmodgata, of all men he is most highly worshipped. There is no one that does not make offerings and bow [to him]. 言：‘賢者不知耶？是中有 菩薩，名曇無竭。諸人中最 高尊，無不供養作禮者。’

是菩薩用般若波羅蜜故作是 The bodhisattva made that tower because of *prajñā-pāramitā*. 臺。

其中有七寶之函。以紫磨黃 Inside it there is a coffer of seven jewels in which is held the [496] *Prajñā-pāramitā* written in powered purple-gold on silk. 金為素，[496] 書般若波羅蜜 在其中。

匣中有若干百種雜名香。 In this coffer there are perhaps a few hundred kinds of mixed fine perfumes.

曇無竭菩薩日日供養。持雜 Every day Dharmodgata Bodhisattva makes offerings to it bearing many sorts of flowers and fine incense. [He] burns lamps and hangs 華、名香、然燈、懸幢幡、 華蓋、雜寶、若干百種音

樂，持用供養般若波羅蜜。 banners, flower canopies and many sorts of jewels and [makes] many hundreds of kinds of music; all taken up for use as an offering to the *Prajñā-pāramitā*.

餘菩薩供養般若波羅蜜，亦復如是。 The other bodhisattvas make offerings to the *Prajñā-pāramitā* like this too.

忉利天人晝夜各各三持文陀羅華、摩訶文陀羅華供養般若波 (473b) 羅蜜如是。’ The devas of the *trāyastriṃśa* heavens, three times every day and night, bear *māṇḍārava* flowers, *mahā māṇḍārava* flowers and offer them to the *Prajñā-pāramitā* like this.”

薩陀波倫菩薩及五百女人聞是，大歡欣踊躍無極，[497] 俱往至般若波羅蜜臺所，持雜華雜香散般若波羅蜜上。 Sadāprarudita Bodhisattva and the five hundred girls heard this and were overjoyed and extremely excited. [497] Then together they went on towards the *Prajñā-pāramitā* tower bearing mixed flowers and various fragrances and sprinkled them upon the *Prajñā-pāramitā*.

持金鏤織成雜衣，中有持衣散上者，中有持衣作織者，中有持衣榻壁者，中有持衣布施者。 [They had brought] various garments woven with golden thread. Some of them spread clothes upon [the coffer]. Some of them took clothes and made banners. Some of them took clothes to cover the walls. [Whereas] some others took clothing to spread upon the ground.

是時薩陀波倫菩薩及五百女人供養般若波羅蜜已，便行至曇無竭菩薩高座大會所相去不遠，遙見曇無竭菩薩在高座上坐，為人幼少，顏貌姝好，光耀明照，為數千巨億人中說般若波羅蜜。 Then, after Sadāprarudita Bodhisattva and the five hundred girls made offering to the *Prajñā-pāramitā*, they went to throne of Dharmodgata Bodhisattva in the great assembly. As they went together, from not too far away they saw Dharmodgata Bodhisattva seated upon a throne, someone youthful and young of face; handsome, a shining light, brightening and radiant amidst vast numbers of people, many hundreds of thousands of millions, speaking about the *Prajñā-pāramitā*.

薩陀波倫菩薩及五百女人見 After Sadāprarudita Bodhisattva and the five

曇無竭菩薩已，皆大歡欣踊
[498]躍，持雜種華香散曇無
竭菩薩上，復持若干種寶散
其上，復持數百種雜色珍寶
衣以上菩薩，為曇無竭菩薩
作禮。遶八百匝已，作是
言：‘我曹亦當復逮得尊
經，亦當復如是。’

hundred girls saw Dharmodgata Bodhisattva,
they were all overjoyed and [498] excited.
Holding the many kinds of flowers and scents,
they sprinkled them upon Dharmodgata
Bodhisattva. And then they took many kinds of
jewels and sprinkled them upon him. Again [they
took] many hundreds of kinds of mixed coloured
jewelled clothes and placed them upon the
bodhisattva and bowed towards Dharmodgata
Bodhisattva. After walking around him eight
hundred times, they said: “We too will also seek
and find the noble sutras, and so to be like this.”

[499] 爾時曇無竭菩薩持深經
好語。語薩陀波倫菩薩及五
百女人言：‘多賀來到。得
無疲倦？他所敕使、所欲得
者，莫自疑難。我是度人之
師。適無所愛惜。’

[499] Then Dharmodgata Bodhisattva, the bearer
of the fine speech of the deep sutra, spoke to
Sadāprarudita Bodhisattva and the five hundred
girls, saying: “Many greetings. You have come
here, reached here tirelessly and you will soon
find that which you desire. Do not fret yourself
with doubt, I am a teacher than carries people
over, even-handed with no favourites.”

薩陀波倫菩薩白曇無竭菩薩
言：‘我本索般若波羅蜜
時，於空閑山中，大啼哭。
於上虛空中有化佛，身有三
十二相，[500]紫磨金色，身
有千億光耀炎出。’

Sadāprarudita Bodhisattva spoke to
Dharmodgata Bodhisattva, saying: “When I began
to seek *prajñā-pāramitā* in my retreat in the
empty mountains I wailed and wept. Then, up in
the air, a buddha transformed whose body had
the thirty two signs, [500] was purplish gold in
colour and blazed with a hundred thousand
million rays of light.

是時化佛嗟嘆我言：‘善
哉，善哉！人索般若波羅
蜜，當如是也。’

At that time the transformed buddha praised me,
saying: ‘Excellent, excellent! Someone seeking
prajñā-pāramitā is just like this.’

便語我言：“去是東出二萬
餘里，其國名犍陀越，廣縱
四百八十里，珍寶交露服
飾，譬如忉利天上殿舍。

Then [he] spoke to me, saying: ‘Go east from here
for twenty thousand or more *yojanas*. There is a
realm named Gandhavatī; some four hundred
and eighty *yojanas* wide and long and decked

with “dewdrop” curtains of the seven jewels. It is just like a mansion in the *trāyastriṃśa* heavens above.

有菩薩名曇無竭，於人中最尊，常反覆教人。汝往至彼間，當得聞般若波羅蜜。

Here is a bodhisattva named Dharmodgata, the most highly honoured amongst of men, who always teaches people. You go to that place and then [you] will get to hear about *prajñā-pāramitā*.

前世數千巨億萬世常為汝作師。是汝本發意時師。”

In previous lives, numbering some many millions of millions, he has been your teacher, and was your teacher when you first raised the thought.’

是時聞師名聲，大歡欣踊躍，不能自勝。用歡欣踊躍故，即得悉見十方諸佛三昧。

When I heard the teacher’s name, I was overjoyed and excited and could not hold myself. Because of this joy and excitement [I] reached the ‘seeing all the buddhas of the ten directions *samādhi*’.

是時諸佛悉讚歎我言：“善哉，善哉！索般若波羅蜜，當如是。我曹本索佛時，索般若波羅蜜如是。得般若波羅蜜者，自致得成佛。”

At that time all the buddhas together praised me, saying: ‘Excellent, excellent! The pursuit of *prajñā-pāramitā* is like this. When we first sought [our] teachers, we sought *prajñā-pāramitā* like this. On finding *prajñā-pāramitā* we finally succeeded in becoming buddhas.’

如是佛為我說經已，便不復見。

So it was that these buddhas spoke of the sutra after which they were not seen again.

我自念[501]言：“佛從何所來？去至何所？”持是事，師！願為我解之。佛為從何所來？去至何所？’

I thought to myself, [501] saying: ‘Where did those buddhas come from? Where did they go to?’ Take up this matter, teacher! I wish for you to explain it to me. From where did these buddhas come and to where did they go?’

爾時，曇無竭菩薩報言：‘賢者！善聽。’

At that time Dharmodgata Bodhisattva answered, saying: “Good Son! Listen well.”

薩陀波倫菩薩報言：‘諾。當善聽。’

Sadāprarudita Bodhisattva answered, saying: “Yes, I will listen well.”

[502] 曇無竭菩薩報言：‘空

[502] Dharmodgata Bodhisattva answered,

本無所從來去，亦無所至。佛亦如是。	saying: "Space basically comes from nowhere and goes nowhere. Those buddhas are also like this.
無想本無所從來去，亦無所至。佛亦如是。	The lack of thoughts basically comes from nowhere and goes nowhere. Those buddhas are also like this.
無處所本無所從來去，亦無所至。佛亦如是。	That which is nowhere basically comes from nowhere and goes nowhere. Those buddhas are also like this.
無所從生本無所從來去，亦無所至。佛亦如是。	That which is born nowhere basically comes from nowhere and goes nowhere. Those buddhas are also like this.
無形本無所從來去，亦無所至。佛亦如是。	That which has no body basically comes from nowhere and goes nowhere. Those buddhas are also like this.
[503]幻本無所從來去，亦無所至。佛亦如是。	[503] Illusions basically come from nowhere and go nowhere. Those buddhas are also like this.
野馬本無所從來去亦，無所至。佛亦如是。	A mirage basically comes from nowhere and go nowhere. Those buddhas are also like this.
夢中人本無所從來去，亦無所至。佛亦如是。	Someone in a dream basically comes from nowhere and goes nowhere. Those buddhas are also like this.
[504]泥洹本無所從來去，亦無所至。佛亦如是。	[504] Nirvana basically comes from nowhere and goes nowhere. Those buddhas are also like this.
想像本無所從來去，亦無所至。佛亦如是。	Imaginary shapes basically come from nowhere and go nowhere. Those buddhas are also like this.
無有生、無有長本無所從來去，亦無所至。欲知佛亦如是。	That which is neither born nor grown basically comes from nowhere and goes nowhere. The buddhas [that you] want to know about are also like this.
無所適本無所從來去，亦無所至。欲知佛亦如是。	That which goes nowhere basically comes from nowhere and goes nowhere. The buddhas [that you] want to know about are also like this.

虛空本無所從來去，亦無所至。欲知佛亦如是。	Space basically comes from nowhere and goes nowhere. The buddhas [that you] want to know about are also like this.
經果本無所從來去，亦無所至。欲知佛亦如是。	The fruits of sutras basically come from nowhere and go nowhere. The buddhas [that you] want to know about are also like this.
本端本無所從來去，亦無所至。欲知佛亦如是。’	The start and end, basically come from nowhere and goes nowhere. The buddhas [that you] want to know about are also like this.
爾時，薩陀波倫菩薩聞佛深事法如是比不可計，不可念，[505]不可量。此大法如是。	At that time Sadāprarudita Bodhisattva heard (and understood) this on the deepest matter of the buddha dharma: that it is unreckonable, unthinkable, [505] unfathomable. This is what the ‘great dharma’ is.
爾時，即於坐上得六萬三昧門。	Then, [as he] sat, [he] found the sixty-thousand <i>samādhi</i> gates.
何等為三昧門？	What are these <i>samādhi</i> gates? [They are:]
無處所三昧、	the without any place <i>samādhi</i> ;
無恐懼衣毛不起三昧、	the without any fear, not so much as even a single hair rises <i>samādhi</i> ;
脫諸魔中不恐懼三昧、	the freedom of not being afraid surrounded by Māra <i>samādhi</i> ;
脫於愛欲之本三昧、	the freedom from the roots of love and lust <i>samādhi</i> ;
脫出格戰離患三昧、	the freedom from going to war and its sufferings <i>samādhi</i> ;
不可計句入 (474a) 三昧、	the receipt of the unreckonable <i>samādhi</i> ;
譬如大海水不可量多慧所入三昧、	the entering of wisdom unfathomable like the waters of the great ocean <i>samādhi</i> ;
在須彌山功德莊飾三昧、	the Sumeru mountain adorned with merit <i>samādhi</i> ;

五陰六衰無形觀三昧、	the seeing of five <i>skandhas</i> and six <i>indriyas</i> as formless <i>samādhi</i> ;
入諸佛界三昧、	the entering into all buddha worlds <i>samādhi</i> ;
悉見諸佛三昧、	the seeing of all the buddhas <i>samādhi</i> ;
菩薩守道三昧、	the bodhisattva's keeping to the path <i>samādhi</i> ;
諸經法本無形見說三昧、	the seeing of all sutra dharmas as without any shape that be spoken of <i>samādhi</i> ;
珍寶莊飾三昧、	the adorned with precious jewels <i>samādhi</i> ;
悉學珍寶入三昧、	the entering into the complete training in the precious jewel <i>samādhi</i> ;
悉念諸佛三昧、	the knowing of all the buddhas' thoughts <i>samādhi</i> ;
菩薩上高三昧、	the bodhisattva rises high <i>samādhi</i> ;
真阿惟越致及法輪為轉三昧、	the true <i>avivartika</i> gets to turn the wheel of dharma <i>samādhi</i> ;
莊佛功德三昧、	the adorned with buddha merits <i>samādhi</i> ;
無瑕穢悉及淨三昧、	the without fault and impurity, the completely pure <i>samādhi</i> ;
所聞眾事如大海三昧、	the place wherein is heard many matters like the vast ocean <i>samādhi</i> ;
無所護無有過三昧、	the without anything to guard, without anything to let go of <i>samādhi</i> ;
樂經音聲遍三昧、	the joyful sound of the sutras everywhere <i>samādhi</i> ;
經法章顯其幡三昧、	the streamered banner of sutra dharma <i>samādhi</i> ;
怛薩阿竭身無形入三昧、	the entry into the formless body of a <i>tathāgata</i> <i>samādhi</i> ;
諸經法無形遍視三昧、	the seeing of all sutra dharmas everywhere as having no shape <i>samādhi</i> ;
菩薩印三昧、	the bodhisattva seal <i>samādhi</i> ;
怛薩阿竭目見三昧、	the seeing with the eyes of a <i>tathāgata</i> <i>samādhi</i> ;

照明諸境界佛界所願具足 [506] 三昧、	the bright light shining into all destinies, the buddha worlds as the fulfilment of all wishes [506] <i>samādhi</i> ;
解十方人難三昧、	the freeing of the people of the ten directions from hardship <i>samādhi</i> ;
臨成佛莊嚴三昧、	the adornment of success in becoming a buddha <i>samādhi</i> ;
種種雜華異色三昧、	the many kinds of mixed flowers of different colours <i>samādhi</i> ;
多珍寶三昧、	the many precious jewels <i>samādhi</i> ;
法輪常轉三昧、	the constantly turning the wheel of dharma <i>samādhi</i> ;
諸音聲遠聞入要三昧、	the entry into hearing all voices from afar when desired <i>samādhi</i> ;
入十方人本三昧、	the entry into the roots of the people of the ten directions <i>samādhi</i> ;
諸三界悉遍至三昧、	the going through everywhere in all the three worlds <i>samādhi</i> ;
成諸功德三昧、	the ripening of all merits <i>samādhi</i> ;
無有能過六波羅蜜三昧、	the without anything that can better the six <i>pāramitās samādhi</i> ;
菩薩坐樹下時壞餘外道羅網 三昧、	the bodhisattva sitting beneath the tree when all the nets spread out by the outsiders have been ruined <i>samādhi</i> ;
怛薩阿竭現飛三昧、	the <i>tathāgata</i> display of flying <i>samādhi</i> ;
不可復計功德度莊嚴三昧、	the adornment of unreckonable merits <i>samādhi</i> ;
諸珍寶智慧功德三昧、	the precious jewel of wisdom of merit <i>samādhi</i> ;
薩芸若地三昧、	the <i>sarvajñāta samādhi</i> ;
悉淨因三昧、	the complete purification of causes <i>samādhi</i> ;
悉遍照三昧、	the shining everywhere <i>samādhi</i> ;

悉入十方人生死之根智慧出 the complete entry into the wisdom of the roots
中三昧、 of birth and death of everyone in the ten
directions *samādhi*; [and]

過去當來今現在悉等三昧 。 the sameness of the past, future and present
samādhi.

如是比等，薩陀波倫菩薩得 And so it was that Sadāprarudita Bodhisattva
六萬三昧門如是 。 found the sixty thousand *samādhi* gates like this.

爾時，曇無竭菩薩起，入 Then, Dharmodgata Bodhisattva arose and
宮 。 entered his mansion.

Chapter 29. Dharmodgata Bodhisattva

(474b4) [507] 《摩訶般若波羅蜜曇無竭菩薩品》第二十九

是時薩陀波倫菩薩安隱從三昧覺起，并與五百女人共至曇無竭宮門外。

At that time Sadāprarudita Bodhisattva awoke and came out from the peace and calm of *samādhi*; [he] got up and then, together with the five hundred women, went to the outside of the of gate to Dharmodgata's mansion.

門外立，自念言：‘今我用經法起來。師入在內。我義不可臥、不可坐。須我師來出上高座說般若波羅蜜，爾乃坐耳。’

Outside the gate he thought to himself: “Now, the sutra dharma I need is coming. The teacher has gone inside. I feel that I can neither lie-down nor sit until my teacher has come and sat upon the high throne to speak of *prajñā-pāramitā*, whereupon I will sit and listen.”

及五百女人亦皆効薩陀波倫菩薩立。

The five hundred women also stood with Sadāprarudita Bodhisattva.

是時曇無竭菩薩適教殿中諸女，說經道已，沐浴澡洗已，更著新衣，上般若波羅蜜之臺，坐。思惟。

At that time, Dharmodgata Bodhisattva was in the teaching hall [where] all those [receiving] instruction were women. After speaking sutras of the path, he bathed. After bathing he changed his clothing, got upon the *prajñā-pāramitā* high throne and reflected.

種種三昧悉入，如是七歲不動不搖。

Whereupon he entered into all the various forms of *samādhi*. And so it was for seven years, that he neither moved nor swayed.

是時薩陀波倫菩薩[508]及五百女人亦復常經行，七歲不坐不臥。

At that time, Sadāprarudita Bodhisattva [508] and the five hundred women too, constantly stood for seven years, neither sitting nor lying down.

七歲已後，天人於上虛空中，語之言：‘却後七日，曇無竭菩薩當從三昧起。’

After seven years a deva appeared up in the empty sky and spoke, saying: “After seven days, Dharmodgata Bodhisattva will emerge from *samādhi*.”

是時薩陀波倫菩薩聞天人語聲，自念言：‘今我當為師施座，掃灑令淨。’

The moment Sadāprarudita Bodhisattva heard the sound of the deva’s words he thought to himself: “I will now sweep and clean the throne of the teacher.”

薩陀波倫菩薩及五百女人共到說經處。

Whereupon Sadāprarudita Bodhisattva and the five hundred women, went together to the place where the sutras were to be spoken.

至已，特為曇無竭菩薩施高座。時五百女人各各自取著身衣，布著座上。

After arriving, in order to make ready the high throne of Dharmodgata Bodhisattva, the five hundred women each took their clothing and placed it upon the high throne.

[509] 當時弊魔自念言：‘未嘗有是。未嘗見是。是薩陀波倫菩薩為曇無竭菩薩施高座，持用恭敬。索佛道，精進勇健無有休懈。得道者，出我界，度脫人不可計。今我且中道壞之。’

[509] At that time the wicked Māra thought to himself: “This has never happened before. This, I have never seen before. Sadāprarudita Bodhisattva is setting up the high throne for Dharmodgata Bodhisattva. He holds onto his veneration and quest for the buddha path with vigour. He is bold and strong, he is not lazy and he does not rest. If he finds the path that is the exit from my world [then] he will carry over and will free uncountable numbers of people. I will now enter into that path and ruin it.”

是時弊魔悉壞諸菩薩所坐座，皆令曲戾，雨沙礫、石、荊棘、枯骨。

Then, the wicked Māra ruined the bodhisattva [high] throne and made a mess of it; spoiling it by raining down sand, pebbles, stones, thorns, brambles and dried-up bone.

是時薩陀波倫菩薩及五百女人見座曲戾污泥不淨，自念言：‘今曇無竭菩薩當坐說經。及諸弟子皆當來(474c)聽。今我曹當更掃除，整頓坐席。’

When Sadāprarudita Bodhisattva and the five hundred women saw that the throne had been ruined, defiled, muddied and made unclean, they thought to themselves: “Soon Dharmodgata Bodhisattva will sit and speak of the sutras, whereupon all the disciples will come together to listen. We must now sweep, clear-up, repair and arrange the throne.”

即共掃除，整頓諸座已，自念言：‘今地大有土塵。恐來坐師[510]及諸菩薩。當共灑之。’

Then together they swept, cleared-up and arranged the throne whilst thinking to themselves: “Now, there is so much dirt and dust. I am afraid that when the teacher [510] comes all the bodhisattvas will be covered with it.”

周行索水，不能得。何以故？弊魔所作。自念言：‘今我曹索水，了不能得。當自取身血，灑之耳。’

They walked around looking for water but none could be found. For what reason? It was the work of the wicked Māra. They thought to themselves: “As I cannot find any water now, I will take the blood of my own body and sprinkle that.”

是時薩陀波倫菩薩及五百女人各自取刀，處處刺身出血，持用灑地。用慈孝於經法故。

Then Sadāprarudita Bodhisattva and the five hundred women each took up a knife and everywhere cut-into their bodies, sprinkling the blood that came out upon the ground, all because of their loving-devotion to the sutra dharma.

[511] 是時釋提桓因自念言：‘世間乃有是人耶！精進，恭敬慈孝經師故。’

[511] At that time Śakra-devānām-indra thought to himself: “In the world there are people [who do such things] because of their determination and loving-devotion to the teachers of sutras.”

是時釋提桓因到薩陀波倫菩薩所，嗟歎言：‘善哉，善哉！賢者！精進誠難及。用精進慈孝於師故，今聞般若波羅蜜不復久。賢者！他所勅使，願相語！有是曹人者，我曹悉當護之。[512]所欲得者，悉當與之。’

Then Śakra-devānām-indra went to Sadāprarudita Bodhisattva's side and praised him saying: “Excellent, excellent! Good son! Such determination and sincerity is seldom found. Because of such determination and sincerity to your teacher, now you will soon get to hear the *Prajñā-pāramitā*. Good Son! He that speaks of what he wishes and hopes for, those are the sorts of people that I keep in my mind and come to aid, to bring about [512] whatever it is that they desire.”

是時薩陀波倫菩薩言：‘我欲所得者，釋提桓因自當知之。’

Then, Sadāprarudita Bodhisattva said: “Śakra-devānām-indra knows what I want.”

是時釋提桓因即化地，悉使作琉璃，其上有金沙。

Whereupon Śakra-devānām-indra transformed the ground completely, turning it into lapis lazuli upon which was sand of gold.

釋提桓因使薩陀波倫菩薩及五百女人身體完健，平復如故。

Śakra-devānām-indra then caused the bodies of Sadāprarudita Bodhisattva and the five hundred women to be completely healed, as they were before.

於坐四面化作琉璃池水。周匝池邊皆有珍寶欄楯及七寶池陞。

The four sides of the throne were transformed into lapis lazuli pools of water. The sides around the pools all had jewelled railings and around the throne there was a moat of the seven of jewels.

俠陞兩邊皆珍寶之樹若干百種羅列殊好。

On both sides of the hero's throne were many jewelled trees, of perhaps a hundred or so types, set out in fine lines.

是時薩陀波倫菩薩及五百女人為諸菩薩儲水。天文陀羅華、[513]曼殊顏華、摩訶曼殊顏華都雨，種種華凡四千石。

At that time, as Sadāprarudita Bodhisattva and the five hundred women gathered water for the all bodhisattvas as heavenly *māṇḍārava* flowers, [513] *manjusaka* flowers and *mahā manjusaka* flowers, flowers of all varieties rained down, scattered, like four thousand pebbles.

釋提桓因持用與薩陀波倫菩薩，語之言：‘持是華供養般若波羅蜜，及散曇無竭菩薩及諸菩薩上。及天衣五百領，曇無竭在座上坐，持是上之。’

Śakra-devānām-indra gathered these up and gave them to Sadāprarudita Bodhisattva, saying: “Take these flowers as offerings to the *Prajñā-pāramitā*, scatter them upon Dharmodgata Bodhisattva and all the bodhisattvas. Also, take this, the clothing of five hundred *devas* and place it upon the high throne of Dharmodgata.”

薩陀波倫菩薩即悉受之，便為祝願。

Taking them up, Sadāprarudita Bodhisattva then accepted them all and promised to do this.

是時曇無竭菩薩七歲以後，從三昧覺起，到高座上，并與四萬億菩薩共坐。有於前坐者甚眾多。

At that time, the seven years had passed and Dharmodgata Bodhisattva awoke and came out of *samādhi* and went up onto the high throne. At the same time four million million bodhisattvas came together and sat before the throne as a vast

throng.

是時薩陀波倫菩薩及五百女人俱皆散華。并持栴檀、搗香、蜜搗香，(475a)雜碎珍寶，[514]都持散曇無竭菩薩及諸菩薩上。

Then Sadāprarudita Bodhisattva and the five hundred women came together and scattered the flowers. At the same time they held up fragrant ground sandalwood, ground honey fragrances, and many pieces of powdered jewels. [514] All were taken up and sprinkled upon Dharmodgata Bodhisattva.

前，持頭面著足已，遶三匝却住，以微意視曇無竭菩薩。

Before him, all the bodhisattvas, touched his feet with their foreheads, circled three times and halted; their thoughts becoming few on seeing Dharmodgata Bodhisattva.

是時曇無竭菩薩都大會壁方四十里，滿其中人。

At that time, the people filling the great assembly before Dharmodgata Bodhisattva filled [an area of] of forty square *yojanas*.

是時曇無竭菩薩四向視諸來會者、薩陀波倫菩薩及五百女人。用欲得經法故。

Then Dharmodgata Bodhisattva looked in the four directions at all those who had come to the gathering, including Sadāprarudita Bodhisattva and the five hundred women who were there because they longed to obtain sutra dharmas.

即為薩陀波倫菩薩說般若波羅蜜言：‘善男子！且聽。

Then, for Sadāprarudita Bodhisattva, he spoke of the *prajñā-pāramitā* saying: “Good son! Listen.

諸經法悉等。般若波羅蜜亦悉等如是。

All sutra dharmas are the same; *prajñā-pāramitā* is also like this.

諸經法本端不可計。般若波羅蜜亦不可計如是。

Sutra dharmas are, from beginning to end, unfathomable; *prajñā-pāramitā* is also like this; it is unfathomable.

[515] 怛薩阿竭智慧無所罣礙。般若波羅蜜亦無所罣礙如是。

[515] A *tathāgata*’s wisdom has nothing [that can be] hindered; *prajñā-pāramitā* is also like this; it has nothing [that can be] hindered.

譬如幻人無形，般若波羅蜜亦無形如是。

Just as an illusory person has no form, so it is that *prajñā-pāramitā* has no form.

譬如風無所罣礙，般若波羅

Just as the wind has no substance, so it is that

蜜亦無罣礙所有如是。	<i>prajñā-pāramitā</i> has no substance.
本端不可計。般若波羅蜜亦不可計如是。	The beginning and end cannot be fathomed; <i>prajñā-pāramitā</i> is also like this, it cannot be fathomed.
一切我所悉斷，本無]，淨，般若波羅蜜亦本無如是。	Everything, after the 'I' is cut away, is basically nothing, is pure; <i>prajñā-pāramitā</i> is also like this, it is basically nothing.
譬如夢中與女人通，視之本無，般若波羅蜜亦本無如是。	Just as a woman clearly seen in a dream is basically nothing; <i>prajñā-pāramitā</i> is also like this, it is basically nothing.
所名本無，般若波羅蜜亦本無如是。	Names are basically nothing; <i>prajñā-pāramitā</i> is also like this; it is basically nothing.
阿羅漢泥洹空，無所生。般若波羅蜜亦空、無所生如是。	An arhat's nirvana is like space, it is born nowhere; <i>prajñā-pāramitā</i> is also like this, it is like space, it is born nowhere.
怛薩阿竭般泥洹本等無有異。般若波羅蜜亦本等無有異如是。	A <i>tathāgata</i> 's nirvana; basically there is nothing to distinguish it; <i>prajñā-pāramitā</i> is also like this; there is basically nothing to distinguish it.
[516] 譬如然火。火即時滅之，本無所從來去。亦無所至。般若波羅蜜本無從來去，亦無所至如是。	[517] It is like a burning flame. When the flame burns-out, nothing has come and gone, nor is there anywhere for it to go. <i>Prajñā-pāramitā</i> comes and goes from basically nothing, nor is there anywhere for it to go.
譬如夢中見須彌山，本無。般若波羅蜜亦本無如是。	Just like the sight of Mount Sumeru seen in a dream is basically nothing, so it is that <i>prajñā-pāramitā</i> is basically nothing.
譬如佛現飛，無所有]。般若波羅蜜現，無所有如是。	Just as buddha appearing to fly is basically nothing, so it is that <i>prajñā-pāramitā</i> appears [although] there is nothing.
前於愛欲中相娛樂，計之，無所有。般若波羅蜜計之，亦無所有如是。	Those erotic signs which give pleasure are reckoned to be nothing; <i>prajñā-pāramitā</i> is also like this, it is reckoned to be nothing.
人名及聲無所有。怛薩阿竭	Someone's name can be heard though it is

<p>亦無所有。於前見者，念所作，因見。般若波羅蜜念所作，本無所有如是。</p> <p>譬如幻師化作象，本無所有。般若波羅蜜亦本無所有如是。</p> <p>譬如虛空適無所住。般若波羅蜜亦適無所住如是。</p> <p>譬如幻師學無所不至。(475b) 般若波羅蜜亦無所不至如是。</p> <p>過去、當來、今現在亦不可合為一。般若波羅蜜無過、現。當作是知。</p> <p>名本無形，字無有形。</p> <p>般若波羅蜜亦無所不至，亦無所不入，[517]亦無所至，亦無所入。</p> <p>何以故？般若波羅蜜空，無所有故。</p> <p>譬如虛空無所不至，無所不入，亦無所至，亦無所入。</p> <p>何以故？空本無色。般若波羅蜜如是。般若波羅蜜如是。</p> <p>般若波羅蜜者，亦入於地，亦入於水，</p>	<p>nothing. A <i>tathāgata</i> too is nothing. What has previously been seen, is caused, is made by thoughts. <i>Prajñā-pāramitā</i> is also made by thoughts like this, so basically there is nothing.</p> <p>Just as an illusionist transforms appearances which are basically nothing, so it is that <i>prajñā-pāramitā</i> is also basically nothing.</p> <p>Just as empty space goes on and ends nowhere, so it is that <i>prajñā-pāramitā</i> also goes on without ending anywhere.</p> <p>Just as an illusionist trains [to create that] which cannot be got, so it is that <i>prajñā-pāramitā</i> has no end that can be got.</p> <p>The past, future and the present moment cannot be brought together as one. <i>Prajñā-pāramitā</i> is also like this, it has no past, present or future that can be known.</p> <p>Names basically have no form as words have no form.</p> <p><i>Prajñā-pāramitā</i> is not reached anywhere and there is no entry into it. [517] As it is nowhere, there is no entry into it.</p> <p>For what reason? Because there nothing that is <i>prajñā-pāramitā</i>.</p> <p>Just like empty space, there is nowhere it does not reach and nowhere it does not enter. Yet, there is nothing that reaches and nothing that enters.</p> <p>For what reason? Space basically has no substance —<i>prajñā-pāramitā</i> is like this.</p> <p><i>Prajñā-pāramitā</i>, it goes through earth, through water,</p>
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亦入於火，	through fire,
亦入於風，	through wind,
亦入於空；	through space,
亦入於彼，	through that,
亦入於此；	through this,
亦入於色、	through <i>rūpa</i> ,
亦入於痛痒，	through <i>vedanā</i> ,
亦入於思想，	through <i>saṃjñā</i> ,
亦入於生死，	through <i>saṃskāra</i> ,
亦入於識；	through <i>viññāna</i> ,
亦入於人，	through people,
亦入於壽命，	through life,
亦入於生；	through birth,
亦入於有德，	through virtue,
亦入於無德；	through non-virtue,
亦入於欲，	through desire,
亦入於不欲；	through non-desire,
亦入於有，	through existence,
亦入於無；	through non-existence,
亦入於想，	through thought,
亦入於無想；	through non-thought,
亦入於願中，	through wishes,
亦入於無願中；	through non-wishing,
亦入於無生中，	through which has no birth;
亦入於不生中；	through that which is not born,
亦入於日月，	through the Sun and Moon,
亦入於星宿；	through the constellations,
亦入於阿須倫，	through <i>asuras</i> ,
亦入於龍，	through <i>nāgas</i> ,
亦入於鬼神，	through <i>yakṣas</i> ,
亦入於捷陀羅，	through <i>gandharvas</i> ,
亦入於迦留勒，	through <i>garuḍas</i> ,
亦入於甄陀羅，	through <i>kinṇaras</i> ,

亦入於摩睺勒，
亦入於羅刹，
亦入於鳩埵，
亦入於薜荔，
亦入於禽獸，
亦入於泥犁，
亦入於蜎飛，
亦入於蠕動，
亦入於蚊行，
亦入於喘息；
亦入於貧賤，
亦入於富貴；
亦入於賢者，
亦入於仙人；
亦入於須陀洹，
亦入於斯陀含，
亦入於阿那含，
亦入於阿羅漢，
亦入於辟支佛，
亦入於菩薩，
亦入於佛，
亦入於泥洹，
亦入於四意止，
亦入於四意斷，
亦入於五根，
亦入於五力，
亦入於七覺意，
亦入於八道，
亦入於有智，
亦入於無智；
亦入於十種力，
亦入於四無所畏；
亦入於佛經，
亦入於世間經；

through *mahoragas*,
through *rākṣasas*,
through *kupanas*,
through *pretas*,
through *tiryagyonis*,
through *nirayas*,
through flies,
through grubs,
through beetles,
through [anything that] breathes,
through poverty,
through wealth,
through the good,
through the saintly,
through the *srotapāṇna*,
through the *sakṛd-āgāmin*,
through the *anāgāmin*,
through the arhat,
through the *pratyekabuddha*,
through the bodhisattva,
through the buddha,
through nirvana,
through the four bases of mindfulness,
through the four right exertions,
through the five senses,
through the five powers,
through the seven factors of awakening,
through the eightfold path,
through the possession of wisdom,
through the lack of wisdom,
through the ten types of power,
through the four types of tirelessness,
through the buddha sutras,
through worldly sutras,

亦入於巫祝，	through magic charms,
亦入於不(475c) 巫祝；	through non-magic charms,
亦入於宿命，	through past lives,
亦入於所行，	through actions,
亦入於展轉生死中；	through the continuity of birth and death,
亦入於勤苦，	through pain and suffering,
亦入於不勤苦；	through non-pain and suffering,
亦入於自在，	through the free,
亦入於不自在；	through the unfree,
亦入於度脫，	through the released,
亦入於不度脫；	through the unreleased,
亦入於好中，	through the good,
亦入於不好中；	through the bad,
亦入於善中，	through the wholesome,
亦入於不善中；	through the unwholesome,
亦入於黠中，	through cleverness,
亦入於不黠中，	through stupidity,
亦入於明中；	through knowing,
亦入於不明中；	through unknowing,
亦入於過去；	through the past,
亦入於當來，	through the future,
亦入於今現在；	through the present [moment];
亦入於可見，	through the visible,
亦入於不可見；	through the invisible,
亦入於教，	through the teachings,
亦入於法；	through the method,
亦入於有，[518]	through that which exists, [518]
亦入於無所有；	through that which does not exist,
亦入於一切有形，	through everything that has form,
亦入於一切無形。’ ”	through everything that has no form.”

佛語須菩提：“如是比，曇 The Buddha said to Subhūti: ‘So it was,
無竭菩薩為薩陀波倫菩薩說 Dharmodgata Bodhisattva for the sake of

般若波羅蜜所入處。如是具說晝夜七日。 Sadāprarudita Bodhisattva spoke of the *prajñā-pāramitā* going through places, speaking like this day and night for seven days.

是時人聽經，呼如飯時頃。 At that time anyone listening would have said that it was as brief as the time taken to eat a meal.

何以故？曇無竭菩薩力恩。 For what reason? [It was] Dharmodgata Bodhisattva's power of kindness.'

是時薩陀波倫菩薩聞說般若波羅蜜，大歡欣踊躍。及五百女人共持天衣及八百石雜寶，供養上曇無竭菩薩。 Then, Sadāprarudita Bodhisattva, having heard this said of *prajñā-pāramitā*, became overjoyed and excited. [And then,] together with the five hundred women, he held up the deva clothing and the eight hundred stones (a unit of measure) of mixed jewels and made offerings by placing them upon Dharmodgata Bodhisattva.

釋提桓因[519]持天摩訶文陀羅華散曇無竭菩薩上，及散諸菩薩上，持用增益功德。 Śakra-devānām-indra's [519] heavenly *māṇḍārava* flowers were then held up and scattered upon Dharmodgata Bodhisattva and some also scattered upon all the bodhisattvas, thereby gathering merit.

是時一佛境界中一切樹木、藥樹、果樹，諸雜寶樹悉傾曲躬，為曇無竭菩薩作禮。 At that time, everywhere in that buddha world, all of the lumber trees, medicinal trees, fruit trees, and all manner of jewel trees, all leaned, bent towards Dharmodgata Bodhisattva and bowed.

天雨蜜香之華。其華之香聞一佛界中。 The heavens rained honey-fragrant flowers. The scent of these flowers smelt throughout the whole buddha realm.

一切人聞此華之香，各各遙見曇無竭菩薩在高座說經，并復見薩陀波倫菩薩及五百女人，一切人心皆柔弱歡欣，皆遙為曇無竭菩薩作禮。 As all the people smelt the scent of the flowers, each one from afar saw Dharmodgata Bodhisattva upon the high throne speaking sutras and, moreover, saw Sadāprarudita Bodhisattva and the five hundred women. All their hearts were completely gentle, yielding,

joyous and merry and together, from afar, they bowed towards Dharmodgata Bodhisattva.

其國中悉震動。是時數千巨億萬人悉得無央數經法，不可[520]復計菩薩皆得阿惟越致。

This realm shook everywhere. At that time vast thousands of billions of people found endless numbers of dharma sutras, and [520] unreckonable numbers of bodhisattvas became *avaivartikas*.

長者女及五百女人白薩陀波倫菩薩言：‘我曹輩願為師作婢。願持身命自歸。願為師給使。共持五百乘車珍寶所有以上師。

The merchant's daughter and the five hundred women said to Sadāprarudita Bodhisattva: “We wish for you to be our master, take us as slaves. We wish that you take us, body and life. We surrender ourselves, wish for our master to use us; we wish to give up our five hundred carriages, and precious jewels; give them up to the master.

何以故？今師為我故甚勤苦。(476a)我曹持師[521]以當佛無有異。我曹蒙大恩，乃得聞尊經好語。既聞經已，無有狐疑大如毛髮。今我曹持身為師給使。如是數千億萬劫，尚未能報須臾之恩。用得聞尊經故。’

For what reason? Because the master has really suffered for us. We take our master as no different from the buddha; we have received the great kindness of hearing this noble sutra finely spoken. After fully hearing this sutra, we have no doubts, not even as big as a fine hair. Now, we give up ourselves for the master to use. So it is that many thousands of millions of millions of *kalpas* cannot repay the favour of that moment, because we got to hear this noble sutra.”

是時薩陀波倫菩薩悉受五百女人及五百乘車珍寶。既受用道德故。既受已，薩陀波倫菩薩欲持上師，白曇無竭菩薩言：‘願持身自上。及五百女人、五百乘車珍寶以上大師。哀我曹輩，願當受之。當使我曹得功德。’

Then Sadāprarudita Bodhisattva fully accepted the five hundred women and the five hundred carriages of precious jewels. Because the merit of the path had been received, Sadāprarudita Bodhisattva, wishing to give up these to his master, said to Dharmodgata Bodhisattva: “I wish give up my body and self, these five hundred women and these five hundred carriages of precious jewels to the great master. Pity us, pray

accept, whereby we will find merit.”

是時曇無竭菩薩欲使薩陀波
倫菩薩成其功德故，悉受五
百女人及五百乘車珍寶。既
受已，復持反遺薩陀波倫
菩薩，即自言：‘持五百女
人為汝給使，及五百乘車珍
寶。’

At that time, Dharmodgata Bodhisattva, wanting
Sadāprarudita Bodhisattva to succeed in
completing the gathering of merit, accepted the
five hundred women and the five hundred
carriages of precious jewels. After receiving
them, he took them up and returned them to
Sadāprarudita Bodhisattva. He then said: “Take
these five hundred women for your use along
with these five hundred carriages of precious
jewels.”

[522] 是時忉利天上諸天人各
各而嗟嘆言：‘善哉，善
哉！薩陀波倫菩薩所有者悉
施與師。是意難得。

[522] Whereupon all the *devas* of the *trāyastriṃśa*
heaven above gave praise saying: “Excellent,
excellent. Sadāprarudita Bodhisattva is totally
generous towards his teacher: such thinking is
hardly found.”

是時數千巨億天人共來到曇
無竭菩薩所、聽經。

Then, vast thousands of hundreds of millions of
devas together came to Dharmodgata Bodhisattva
to hear the sutras.

是時薩陀波倫菩薩大歡欣踊
躍、即於坐上得六萬三昧
門。

At that time, Sadāprarudita Bodhisattva was
greatly happy and leapt for joy. Then, whilst
sitting, he found sixty thousand *samādhi* gates.

何等為三昧門？

What were those *samādhi* gates?

願樂三昧、

[They were] the wish for joy *samādhi*,

威儀三昧、

the dignified *samādhi*,

勸德三昧、

the exhorter of merit *samādhi*,

月盛滿三昧、

the full moon *samādhi*,

日光焰三昧、

the blazing sunshine *samādhi*,

怛[523]薩阿竭行三昧、

the [523] tathāgata pursuit *samādhi*,

悉念佛三昧、

the complete thought of the buddhas *samādhi*,

菩薩所生三昧、

the birth of the *bodhisattva samādhi*,

樂智慧三昧、

the joyful wisdom *samādhi*,

度脫堅住三昧、	the release that is firm and abiding <i>samādhi</i> ,
諸境界中無所住三昧、	the non-residing in the world <i>samādhi</i> ,
國土種種嚴入三昧、	the entering into the many adornments of the world <i>samādhi</i> ,
恒薩阿竭相無相入三昧、	the entering into <i>tathāgata</i> signs which are not signs <i>samādhi</i> ,
十方人無形印封三昧、	the people of the ten directions without any substance, or mark or boundary <i>samādhi</i> ,
恒薩阿竭出坐三昧、	the <i>tathāgata</i> comes forth from sitting <i>samādhi</i> ,
無所畏樂三昧、	the tireless joy <i>samādhi</i> ,
棄捐珍寶三昧、	the rejection and renunciation of precious jewels <i>samādhi</i> ,
恒薩阿竭力莊嚴三昧、	the <i>tathāgata</i> 's power adornment <i>samādhi</i> ,
諸經法悉明樂三昧、	the complete and joyful understanding of all sutra methods <i>samādhi</i> ,
說無所從來解事三昧、	the talk of the work of release coming from nowhere <i>samādhi</i> ,
淨如梵人三昧、	the pure like a brahman <i>samādhi</i> ,
過去、當來、今現在悉等入三昧、	the complete passage through the past, future and present <i>samādhi</i> ,
本端 當來端無所住三昧、	the extremes of start and end dwell nowhere <i>samādhi</i> ,
莊嚴佛藏三昧、	the adornment of the buddhas' storehouse <i>samādhi</i> ,
佛音聲響悉成三昧。	and the complete and whole buddha voice of wisdom <i>samādhi</i> .
如是三昧得六萬門。	Such are the <i>samādhis</i> that get the sixty thousand gates.
薩陀波倫菩薩從三昧覺，得智慧 (476b) 力，悉入諸菩薩經法中。	Sadāprarudita Bodhisattva awoke from <i>samādhi</i> to find the power of wisdom that completely goes through all bodhisattva sutra methods.

薩陀波倫菩薩白曇無竭菩薩
 言：‘師！願說佛音聲。當
 何以知之？’

曇無竭菩薩語薩陀波倫菩薩
 言：‘賢者！明聽。譬如箜
 篌不以[524]一事成。有木，
 有柱，有絃，有人搖手鼓
 之，其音調好，自在欲作何
 等曲。’

賢者！欲知佛音聲亦如是。
 菩薩有本初發意，世世行作
 功德，世世教授，世世問佛
 事。

合會是事，乃成佛身。佛音
 聲亦如是。其法皆從因緣
 起。亦不可從菩薩行得，亦
 不可離菩薩行得；亦不可從
 佛身得，亦不可離佛身得。

賢者！欲知佛身，音聲共合
 會是事，乃得佛耳。

復次，賢者！譬如工吹長簫
 師。其音調好，與歌相入。
 簫者以[525]竹為本，有人工
 吹。合會是事，其聲乃悲。

Sadāprarudita Bodhisattva spoke to
 Dharmodgata Bodhisattva, saying: “Master, I
 wish to speak with the voice of a buddha. So,
 what is to be known?”

Dharmodgata Bodhisattva spoke to
 Sadāprarudita Bodhisattva, saying: “Good son!
 Listen clearly. Just as the *vīṇā* is not made of a
 [524] single thing: there is the wood, there is the
 support, there are the strings, there is somebody
 who moves the hands that pluck, its sounds and
 harmonies fine and free, and the desire to make
 the song.

Good son! [What you] want to know about a
 buddha’s voice too, is like this. A bodhisattva
 must have developed the first thought, must
 have from life to life pursued the creation of
 merit, from life to life received the teachings,
 and from life to life asked about buddha matters.

The coming together of these factors then
 matures into the life of a buddha. A buddha’s
 voice, too, is like this. His method completely
 arises from causes and conditions. It cannot be
 found coming from any bodhisattva pursuit,
 cannot be found by abandoning any bodhisattva
 pursuit, cannot be found in the body of a buddha;
 and cannot be found by abandoning the body of a
 buddha.

Good son! [What you] want to know about being
 a buddha is that a buddha’s body and voice are
 factors that [arise] together.

Furthermore, Good son! Just as the master of the
vaṃṣa whose tones and harmonies give the
 appearance of singing, the *vaṃṣa* is [525]
 basically [a length of] bamboo and someone who

does the work of blowing.

成怛薩阿竭阿羅訶三耶三佛身，不以一事，不以二事成，以若干百千事。若世世作功德，本願所致，亦復世世教人，用是故，成佛身相，及諸好悉見如是。

The maturing of a *tathāgata*, arhat and *samyaksam-buddha* is not due to one factor nor due to two factors maturing: it is due to some many hundreds of thousands of factors, the merits made from life to life and the original wish to receive time and again the teachings from life to life. Because these mature into the signs of a buddha's life, then all is seen as good.

譬如佛般泥洹後，有人作佛形像。人見佛形像，無不跪拜供養者。其像端正姝好，如佛無有異。

Just as after the buddha's *parinirvāṇa* there are people that make statues of the buddha's form, there is no one who, on seeing the statues of a buddha's form, does not kneel, [526] pray and make offerings. Such statues are fair and fine, like the buddha, without any differences.

人見，莫不稱歎莫不持華香、繒綵供養者。

When someone sees one, there is no-one that does not praise and rejoice, no-one that does not take up flowers, incense, and coloured-silks to make offerings.

賢者！呼佛神在像中耶？’

Good son! Would you say that the buddha's spirit is inside the statue?"

薩陀波倫菩薩報言：‘不在中。所以作佛像者，但欲使人得其福耳。

Sadāprarudita Bodhisattva replied, saying: "It is not inside, because this is a statue made of the buddha merely due to desire, so that these people can obtain merit.

不用一事成佛像，亦不用二事成。有金，有點人，若有見佛時人。佛般泥洹後，念佛故，作像，欲使世間人供養得其福。’

There is not one factor used to make such a buddha statue, nor are there two factors used in its making; there is gold and there is the skill of men. Whenever someone sees this buddha, afterwards there is thought of the buddha's *parinirvāṇa*. The reason why such buddha statues have been made is the wish to let the people of this world make offerings and find merit."

薩陀波倫菩薩報師言：‘用

Sadāprarudita Bodhisattva answered the master,

佛般泥洹後故，作像耳。’ saying: “Statues are made because of a buddha’s *parinirvāṇa*.”

曇無竭菩薩報言：‘如賢者所言。成佛身亦如是。不用一事，亦不用二事，用數千萬事。有菩薩之行，有本索佛時人，若有常見佛，作功德。’ Dharmodgata bodhisattva answered, saying: “And so, good son, you must say that the ripening of a buddha’s life, too, is like this. It does not take one factor, nor does it take two factors, it takes tens of millions of factors; there are the acts of a bodhisattva, the time when someone first searches for the buddha, and the merits created by constantly meeting the buddhas.

用是故，成佛身、智慧、變化、飛行，及成諸相(476c)好。成佛如是。 Because of these the body of a buddha is accomplished; the wisdom, the transformation, [unrestricted] flight and the accomplishment of all good signs. The accomplishment of buddhahood is like this.

賢者！復聽。譬如鼓不用一事，不用二事成。有師、有革，有桴，有人擊之，其聲乃出。 Good son! Listen again. Just as a drum does not need one factor, does not need two factors to make it complete; there is a master, there is the skin, there are the sticks, there is the drummer, and the sound that comes out.

賢者！欲知：佛不用一事，二事，用若干千眾事，乃成之。 Good son! [What you] want to know is that a buddha does not need one factor or two factors but needs some many thousands of masses of factors so as to become complete.

有初發意，有六波羅蜜行，曉知本無，本無無所從生之事，坐於[527]樹下，降伏於魔，諸經法悉曉知：如幻無有異。用是故，成佛身。 At first there is giving rise to the idea, the pursuit of the six *pāramitās*, the understanding and knowing of original non-existence. This original non-existence, it comes from nothing and is of no factor born. By sitting [527] beneath the tree and subduing Māra, all sutra methods are completely understood, known to be no different from an illusion. Because of such causes, there is the maturation of a buddha’s life.

賢者！復聽。譬如畫師。有壁，有彩，有工師，有筆，合會是事，乃成畫人。

Good son! Listen again. Just as with the master painter, there is a wall, there are the colours, there is the master's work, and there are brushes. The coming together of these things completes the painting of someone.

欲知：佛身，不用一事成，用數百千事。

[What you] want to know is that a buddha does not need one factor to become full, but needs some many hundreds of thousands of factors. [Such as:]

菩薩有本行布施，
有持戒
不犯十事，
常隨善師，
常等心念十方人，

the bodhisattva's original pursuit of *dāna*,
the keeping of vows,
not infringing any of the ten deeds,
always following a good master,
having a heart that is constant and unbiased in thought to everyone in the ten directions,

無有能壞者，
世世見佛，
聞菩薩行事，
堅持不忘，
世世不諛諂，
常行至誠。

nothing can spoil them,
from life to life sees the buddha,
hears about the tasks of the bodhisattva pursuit,
keeping it and does not forgetting,
from life to life does not seek flattery,
and always pursuing the aim with sincerity.

賢者！欲知：成佛身如是。

Good son! [What you] want to know is that the accomplishment of a buddha's life is like this.

賢者！復聽！譬如阿迦膩吒天上天人所止觀殿，光耀悉照天上，端正殊好。如天上殿舍，亦不自作，亦無有持來者，亦無有作者，本無所從來，去亦無所至，因緣所生。

Good Son! Listen again. Just as the deva mansions in the Akaniṣṭha heaven above shine light which illuminates the heavens above and is serene and graceful; [it is] neither made of itself, nor has anyone that comes to keep it, nor has anyone that sets it; it comes from nowhere nor goes anywhere. The causes and conditions from which it is born are the merits [of those devas].

其天人本作功德所致。用於此間布施故，得生其上，在殿舍中解止。用是故，其人得宮觀。

The merits of those *devas* were originally created in this world and through their generosity [they] were born above, and live freely in [their] mansions. This is the reason why those beings obtained such mansions.

賢者！欲知：佛身，因緣所生。

Good son! [What you] want to know is that a buddha's life is born of many causes and conditions.

用世間人欲得見佛故。其人前世有功德，其人遠離八惡處生，其人點慧信於佛。

There are people in the world that desire to see a buddha. Because of the merits of their former lives, such people are born far away from the eight evil places; they are keen and have faith in the buddhas.

賢者！欲知：成佛身，本無所從來，去亦無所至，無有作者，亦無有持來者，本無有形，亦無所著，如阿迦膩吒天上宮殿。佛所以現身者，欲度脫世間人故。

Good son! [What you] want to know is that the maturation of a buddha's life comes from nowhere nor does it go anywhere; there is no one that makes it, nor anyone that comes to maintain it; it has no form, nor is there anything to grasp onto. Like the mansions in the Akaniṣṭha heaven above, a buddha manifests as a life, due to the intent to ferry the people of the world to freedom.

賢者！復聽。譬如山中響聲，不用一事，亦不用二事所能成。有山，有人，有呼，有耳聽，合會是事，乃成響聲。

Good son! Listen again. In the same way the sound of echoes in the mountains is not due to one factor, nor due to two factors, to enable it to ripen; there are the mountains, the people, the calls, and the hearing. The coming together of these things completes the echo.

賢者！欲知：成佛身，如是無有形，亦無有著，因緣所生。世世解空，習行空。一切生死無死生，為因緣。佛智悉曉。本無死生，本亦無般泥洹者。佛作是現世間，

Good son! [What you] want to know is that the maturation of a buddha's life is like this. There is no form, nor is there anything to grasp onto. It is born of causes and conditions; each and every life is understood to be like space. The training is for something empty. In the whole of birth and

作 (477a) 是說。

death —there is nothing dead nor alive, because being is due to causes and conditions. A buddha's wisdom is the complete understanding that basically there is no samsara, nor is there any parinirvāṇa. Buddhas manifest in the world to say this.

賢者！欲知佛身如是。

Good son! [What you] want to know is that a buddha's life is like this.

[528] 賢者！復聽。譬如幻師化作一人端正姝好，譬如遮迦越羅無有異。所語，眾人聞之，無不歡欣。

[528] Good son! Listen again. Just as a wizard can conjure up a person serene and graceful, just like a *cakravartī-rāja*, without any difference, they will speak and the people will listen, no one is unhappy.

人有從索金銀珍寶者，皆悉與之。有所愛重被服，人索者，悉與之。

[Some] people that come will bear gold, silver and jewels as gifts and others will bring expensive clothing and bedding.

王在眾人中坐、起、行、步，皆安詳。人有見者，莫不恭敬作禮者。

The raja sitting amongst all those people arises and walks serenely. Of those people that see this, there is no one that [will] not worship and bow.

幻人不用一事、二事成。有幻祝，有聚會人，隨人所喜各化現。中有黠者，同知：是為化人，作是現化，無所從來去，亦無所至。知之本空，化所作，黠者恭敬作禮，不著。

Such an illusory person does not need one factor or two factors to mature; there is the magic-spell, the gathering of people and the joy of the followers with every display. If then, amongst them some clever people, who together know that these transformations are man-made, that the display comes from and goes to nowhere, abides nowhere, and they know that this is basically false, a made transformation, then those clever ones will venerate, make offerings and bow but not grasp [after it].

賢者！欲知：成佛身如是。 Good son! [What you] want to know is that the
因緣所作，用數百千事，乃 maturation of a buddha's life is like this. It is
共合成。 made by causes and conditions; it needs some
many hundreds and thousands of factors to come
together to make it complete.

有菩薩之行，有功德、有勸 There is the path of the bodhisattva, the merits,
助德，令十方人使安隱，具 the delighting in virtue and the creation of peace
足菩薩願。 and tranquillity for the people of the ten
directions and those who have raised the
bodhisattva aspiration.

賢者！欲知：成佛身者如 Good son! [What you] want to know is that the
是。 maturation of a buddha's life is like this.

賢者！欲知：佛為人故分布 Good son! [What you] want to know is that a
經，無數授與人，各各使行 buddha shares the sutras with other people,
禪、三昧，思惟分別，為人 bestows them upon countless numbers of people,
說經。各各使學如是。諸 causing each one to pursue *dhyāna* and *samādhi*
天、人民聞之，莫不歡欣。 and to heed their distinctions; he speaks the
sutras for others, so that each and everything is
learnt like this. All devas and men will listen and
no one is unhappy.

中有自貢高者， Amidst those who are proud of themselves,
中有不知慚者， amidst those who do not know shame,
中有姪亂者， amidst those who are lewd and wanton,
中有慳貪者， amidst those who are grudging and stingy,
中有強梁者， amidst those who are stubborn and set,
中有自用者， amidst those who heed themselves,
中有喜鬪者， amidst those who are happy in strife,
中有不用諫者， amidst those who do not take advice,
中有為姪怒癡所覆者， amidst those who cause lust, anger and folly to
increase, amidst those who pursue reckless evil;
中有行惡不可計者。 a buddha amongst a throng of such people is
佛在眾人中央，端正姝好， serene and graceful, if seated, arises and walks
坐、起、行、步安隱。 calmly.

佛眾惡已盡，但有諸德，佛皆使人得安隱。佛亦自行佛事。

For a buddha, the whole mass of evil has come to an end; there is only virtue. A buddha leads all people to find peace and calm, as the buddha himself pursues buddha deeds.

佛本自空，無所著，如幻人所作。

A buddha is basically empty of any self, there is nothing to grasp onto, like something made by a wizard.

菩薩現身如是端正姝好。雖見之，不著，亦無諸想之意。雖知之無所有，恭敬作禮供養無極。

A bodhisattva is a manifested body like this, serene and graceful, though what is seen is not grasped, nor is anything of all the thoughts and ideas. Even though it is known that there is nothing that exists, worshipping, bowing and offerings are made without end.

[529] 賢者！欲知：過去、當來、今現在諸佛皆從數千萬事，各各有因緣而生。

[529] Good son! [What you] want to know is that all the buddhas of the past, future and present come from many tens of millions of factors as each one is born of causes and conditions.

菩薩當作是念，當作是習，當作是守。菩薩作是行，得佛疾。’

Bodhisattvas then make such thoughts, then do such practices, then perform acts to keep this. Any bodhisattva that pursues this will soon become a buddha.”

是時曇無竭菩薩說佛身時，四萬八千菩薩即解，得盡信之行；[530] 百億菩薩悉得諸陀隣尼法；二百億菩薩得(477b) 無所罣礙，問皆能報；四百億菩薩皆得阿惟越致菩薩；八萬億菩薩皆得阿闍浮行住法。

Then, as Dharmodgata bodhisattva was talking of the life of a buddha, forty-eight thousand bodhisattvas were then freed, had reached the end of their belief in the pursuit, [530] ten thousand million bodhisattvas had totally found the *dhārāṇī* methods, twenty thousand million bodhisattvas found [477b] the gate that is unhindered and all its possible rewards, forty-thousand million bodhisattvas became *avivartika-bodhisattvas* and eight million million bodhisattvas found the method that ends in the *ādibhūmika* pursuit.

是時，天文陀羅華、摩訶文陀羅華雨，散曇無竭菩薩及諸菩薩上。

曇無竭菩薩持威神都盧一佛之界諸有音樂皆自作聲。

數千萬天人從空中散天衣，雨曇無竭菩薩及諸菩薩上。

諸天於空中作音樂，共樂曇無竭菩薩。

諸天衣皆行列，覆一佛界中。

天燒蜜香遍至。其分散亦悉遍至一佛界中。地悉震動。

諸菩薩悉見十方無央數佛。是時諸佛悉遙讚歎[531]曇無竭菩薩言：‘善哉，善哉！’

是時諸佛授薩陀波倫菩薩訣當作佛時：‘汝却後當來世作佛，名迦摩迦提陀頗羅耶怛薩阿竭阿羅訶三耶三佛。汝作佛時，正當號如是，時五百女人却後稍稍皆當作佛。’

曇無竭菩薩世時，五百女人即化作男子。後世生者，常不離諸佛國。

At that time heavenly *māṇḍārava* flowers and *mahā-māṇḍārava* flowers rained upon Dharmodgata Bodhisattva and all the other bodhisattvas.

Dharmodgata Bodhisattva bore the mighty spirit and everywhere was his *buddha-kṣetra*, and all sorts of music was heard, all made of itself.

Many tens of millions of devas came into the sky and showered clothing upon Dharmodgata Bodhisattva and all the bodhisattvas.

All the devas in the sky made music, as they were happy to be together with Dharmodgata Bodhisattva.

All the devas together went in a parade that covered the whole of the *buddha-kṣetra*.

The devas burnt sweet-fragrant incense that drifted and spread as it reached everywhere in that *buddha-kṣetra*, and everywhere the ground quaked.

All the bodhisattvas fully saw the numberless buddhas of the ten directions. At that time all the buddhas from afar praised [531] Dharmodgata Bodhisattva saying: “Excellent, excellent!”

Then all the buddhas granted Sadāprarudita Bodhisattva this assurance: “When you become a buddha, you will in that future life become a buddha named Kāma-Katidha-Phalāya, *tathāgata*, arhat and *samyak-saṃbuddha*. When you become a buddha, you will be called this. Then afterwards, the five hundred women will gradually all become buddhas like this.”

During the lifetime of Dharmodgata Bodhisattva, the five hundred women transformed into men. And, in each of their lives thereafter, none were

born outside of a *buddha-kṣetra*.

薩陀波倫菩薩及五百女人世
世常高才，常當教天下[532]
人。”

Sadāprarudita Bodhisattva and all the five
hundred people were, from life to life, always of
high-ability and always teaching people [532]
everywhere.

佛語須菩提：“若有菩薩在
事欲得佛者，若見現在佛，
若佛般泥洹後，欲索般若波
羅蜜者，常精進，常當恭敬
於般若波羅蜜，當如是薩陀
波倫菩薩。”

The Buddha said to Subhūti: ‘If any bodhisattva
wants to do those things which obtains *bodhi*,
whether [he is able to] see a buddha now or at
some time after a buddha’s *parinirvāṇa*; [he] must
take up *prajñā-pāramitā* and, ever diligent,
worship *prajñā-pāramitā* just like Sadāprarudita
Bodhisattva.

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